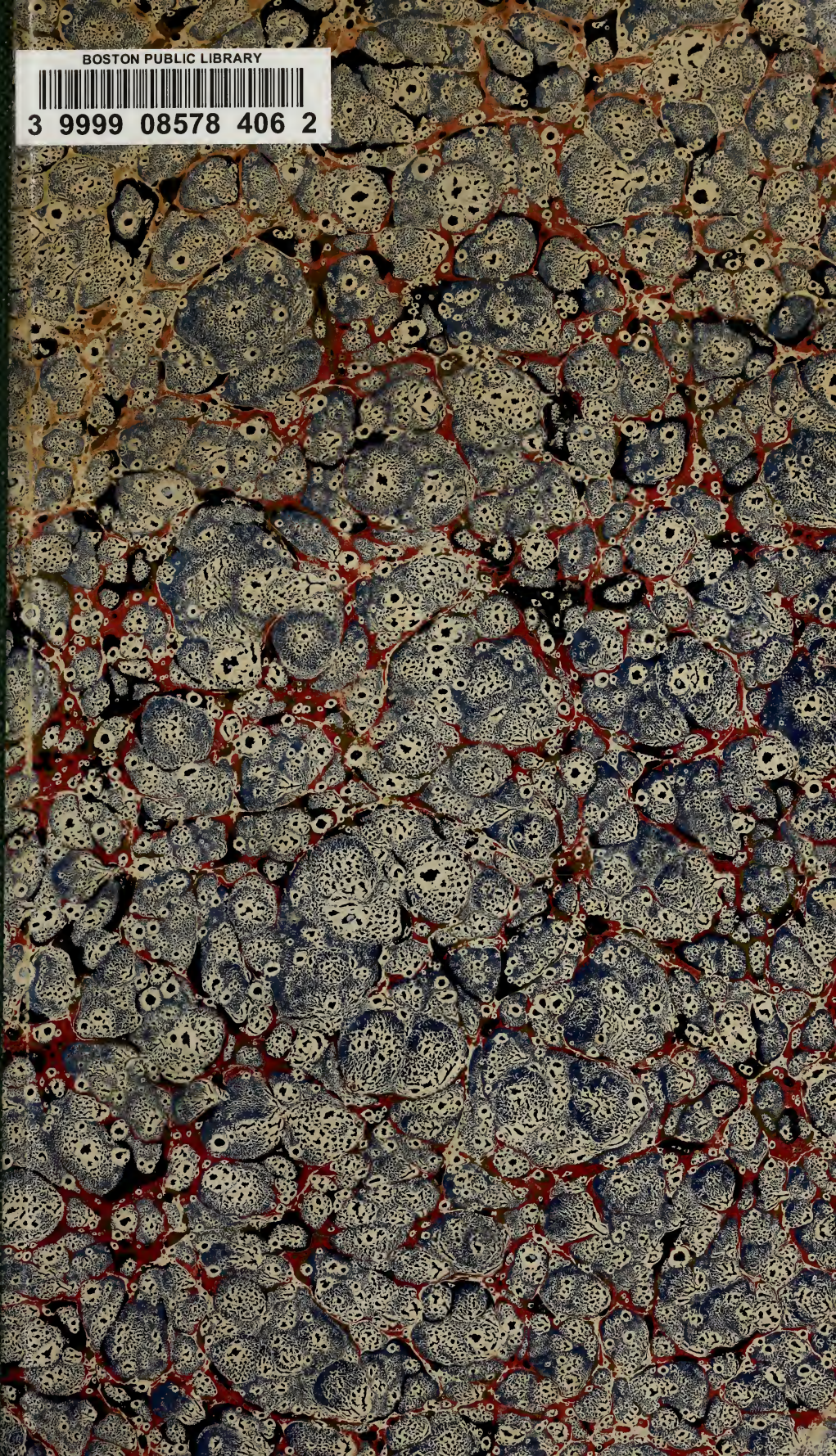


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THE
INDEX:

A COLLECTION OF

Sacred and Secular Choruses,

SELECTED FOR THE USE OF

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MUSICAL CONVENTIONS,

AND OTHER

SINGING SOCIETIES,

BY

CARL ZERRAHN,

INCLUDING SEVERAL CHORUSES FROM

GOUNOD'S "REDEMPTION."

5759

BOSTON:

OLIVER DITSON & CO.

C. H. DITSON & CO.,
NEW YORK.

LYON & HEALY,
CHICAGO.

J. E. DITSON & CO.,
PHILADELPHIA.

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Miss Heloise E. Hervey.
June 12, 1906

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HE MAKETH WARS TO CEASE.

ANTHEM.

Published by DITSON & Co., Boston, New York, and Philada.

Words from the Psalms of David.

Music by W. HUTCHINS CALLCOTT.

Slowly and with Expression.

Piano introduction in B-flat major, 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *Dot.*, *fz*, *p*, and *dim.*

First vocal system with four staves. The top two staves are for the Soprano and Alto parts, and the bottom two are for the Tenor and Bass parts. The lyrics are: "He mak - eth wars to cease, Praise ye the Lord." Dynamics include *mez.*, *ff*, and *ff*. The piano accompaniment includes *mez.*, *fz*, *p*, *ff*, and *Ped.* with asterisks.

Second vocal system with four staves. The lyrics are: "He mak - eth wars to cease, Praise ye the Lord." Dynamics include *mez.*, *ff*, *ff*, and *ff*. The piano accompaniment includes *p*, *mez*, *fz*, *p*, and *ff*.

HE MAKETH WARS TO CEASE. Continued.

Piu moto.

He mak-eth peace, mak-eth peace in thy bor-ders, mak-eth
 He..... mak-eth peace in thy bor-ders, mak-eth
 He..... mak-eth peace in thy bor-ders, mak-eth
 He..... mak-eth peace,..... mak-eth peace in thy bor-ders, mak-eth

Piu moto.

legato e cres.

Con anima.

peace in thy bor-ders. Make a joy-ful noise un-to
 peace in thy bor-ders. Make a joy-ful noise un-to
 peace in thy bor-ders. Make a joy-ful noise un-to
 peace in thy bor-ders. Make a joy-ful noise un-to

Con anima.

ff
Ped. *

God, all ye lands, Sing forth the hon-or of His name.
 God, all ye lands, Sing forth the hon-or of His name.
 God, all ye lands, Sing forth the hon-or of His name.
 God, all ye lands, Sing forth the hon-or of His name.

ff
Ped. * *Ped.* *

HE MAKETH WARS TO CEASE. Concluded.

ff Sing forth the hon - or of His name, For why? For why?
ff Sing forth the hon - or of His name, For why? For why?
ff Sing forth the hon - or of His name, For why? For why?
ff Sing forth the hon - or of His name, For why? For why?

ff For why?..... *Piu lento.* The Lord will give his peo - ple the bless - ing of
 For why?..... The Lord will give, will give his peo - ple the bless - ing of
 For why?..... The Lord will give,..... his peo - ple the bless - ing of
 For why?..... The Lord will give,..... his peo - ple the bless - ing of

Ped. *pp* *pp* *Adagio.* *tr*
 peace, of peace, of peace, the bless - ing of peace.
 peace, of peace, of peace, the bless - ing of peace.
 peace, of peace, the bless - ing of peace.
 peace, of peace, the bless - ing of peace.

pp *pp* *pp* *dim.* *pp*

Ped. ** Ped.* ***

ARISE, SHINE, FOR THY LIGHT IS COME.

FULL ANTHEM FOR CHRISTMAS.

Composed by GEORGE J. ELVEY

Published by DITSON & CO., Boston, New York, and Philadelphia.

Isaiah lx. 1, 2, 3.

TREBLE. *f* A - rise, a - rise, shine, for thy light is come,

ALTO. *f* A - rise, a - rise, shine, for thy light is come. shine.

TENOR, (sopr. lower.) *f* A - rise, a - rise, shine, for thy light is come,

BASS. *f* A - rise, a - rise, shine, for thy light is come,

ACCOMP. *f*

shine, for thy light is come, and the glo - ry of the Lord is ri - sen up - on thee, is

for thy light is come, and the glo - ry of the Lord is ri - sen up - on thee, is

shine, for thy light is come, and the glo - ry of the Lord is ri - - sen up - on thee. is

shine, for thy light is come, and the glo - ry of the Lord is ri - sen up - on thee. is

cres.

ri - - sen up - on . . . thee. For be - hold,

ri - sen, is ri - sen up - on thee. For be - hold,

ri - sen, is ri - sen up - on . . . thee. For be - hold,

ri - sen, is ri - sen up - on thee. For be - hold

ARISE SHINE, FOR THY LIGHT IS COME

darkness shall co - ver the earth, and gross dark-ness, and gross dark-ness,
 darkness shall co - ver the earth, and gross dark-ness, and gross dark-ness,
 darkness shall co - ver the earth, and gross dark-ness, and gross dark-ness,
 darkness shall co - ver the earth, and gross dark-ness, and gross dark-ness,

gross dark - ness the peo - ple, gross dark - ness the
 gross dark - ness the peo - ple, gross dark - ness the
 gross dark - ness the peo - ple, gross dark - ness the
 gross dark - ness the peo - ple, gross dark - ness the

peo - ple; but the Lord shall a - rise, the Lord shall a - rise, the
 peo - ple; but the Lord shall a - rise. the Lord shall a - rise, the
 peo - ple; but the Lord shall a - rise, the Lord shall a - rise, the
 peo - ple; but the Lord shall a - rise, the Lord shall a - rise, the

ARISE, SHINE, FOR THY LIGHT IS COME.

Lord shall a - rise up - on thee, and his glo - ry shall be seen, his glo -

Lord shall a - rise up - on thee, and his glo - ry shall be seen, his

Lord shall a - rise up - on . . . thee, and his glo - ry shall be seen, his

Lord shall a - rise up - on thee, and his glo - ry shall be seen, his

This system contains four vocal staves and a piano accompaniment. The lyrics are: "Lord shall a - rise up - on thee, and his glo - ry shall be seen, his glo -". The piano part features a steady accompaniment with chords and moving lines in both hands.

- ry shall be seen, his glo - ry shall be seen up - on thee, And the

glo - ry shall be seen, his glo - ry shall be seen up - on thee, And the

glo - ry shall be seen, shall . . . be seen up - on thee, And the

glo - ry shall be seen, his glo - ry shall be seen up - on thee, And the

This system continues the vocal lines and piano accompaniment. The lyrics are: "- ry shall be seen, his glo - ry shall be seen up - on thee, And the glo - ry shall be seen, his glo - ry shall be seen up - on thee, And the glo - ry shall be seen, shall . . . be seen up - on thee, And the glo - ry shall be seen, his glo - ry shall be seen up - on thee, And the". Dynamic markings include *p* (piano) and *f* (forte).

Gen-tiles shall come, shall come to thy light, and kings . . . to the bright -

Gen-tiles shall come, shall come to thy light, and kings . . . to the

Gen-tiles shall come, shall come to thy light, and kings . . . to the

Gen-tiles shall come, shall come to thy light, and kings . . . to the

This system concludes the piece with the lyrics: "Gen-tiles shall come, shall come to thy light, and kings . . . to the bright -". The piano accompaniment provides a strong harmonic support, ending with a final chord. Dynamic markings include *f* (forte).

ARISE SHINE, FOR THY LIGHT IS COME

ness of thy ri - sing, and kings to the bright - ness, the
 bright - ness of thy ri - sing, and kings to the bright - ness,
 bright - ness of thy ri - sing, kings to the bright - ness,
 bright - ness of thy ri - sing, and kings to the bright - ness,

bright - - ness of thy ri - sing. A - rise, a - rise,
 the bright - ness of thy ri sing. A - rise, a - rise,
 the bright - ness of thy ri - sing. A - rise, a - rise, shine, ..
 the bright - ness of thy ri - sing. A - rise, a - rise,

shine, for thy light is come, shine, for thy light is come, thy light is come.
 shine, for thy light is come, shine, for thy light is come, thy light is come.
 .. for thy light is come, shine, for thy light is come, thy light is come.
 shine, for thy light is come, shine, for thy light is come, thy light is come.

THE LORD IS MY SHEPHERD.

ANTHEM.

Published by OLIVER DITSON & CO., Boston, New York, and Philadelphia.
 Composed by JAMES SHAW.

TREBLE. *Andante moderato.*

Composed by JAMES SHAW.

mf The Lord is my shepherd, therefore can I lack.... nothing, therefore *p*

mf ALTO. The Lord is my shepherd, therefore can I lack nothing, therefore *p*

mf TENOR. The Lord is my shepherd, therefore can I lack nothing, therefore *p*

mf BASS. The Lord is my shepherd, therefore can I lack nothing, therefore

ORGAN. $\text{♩} = 46.$ The Lord is my shepherd, therefore can I lack nothing,

mf Andante moderato.

can I lack, can I lack no-thing, the Lord is my shepherd, the

can I... lack, can I lack no-thing, the Lord is my shepherd, the

can I lack, can I lack no-thing, the Lord is my shepherd,

therefore can I... lack no-thing, the

the

THE LORD IS MY SHEPHERD.

Lord is my shepherd, therefore can I lack, can I lack no-thing.

Lord is my shepherd, therefore can I lack, can I lack no-thing.

my shepherd, therefore can I lack, can I lack no thing.

Lord is my shepherd, therefore can I lack no-thing.

p

mf

He shall feed me in a green pasture, and lead me

mf

He shall feed me in a green, a green pas-ture, and lead me

mf

He shall feed me in a green pas-ture, and lead me

mf

He shall feed me in a green pas-ture, and lead

mf

mf

THE LORD IS MY SHEPHERD.

forth beside the wa - ters of com - fort, and lead me forth, and
 forth beside the wa - ters of com - fort, and lead,..... and
 forth beside the wa - ters of com - fort, and lead me forth, and
 and lead me forth, and lead..... me forth, and

lead me forth be - side the wa - ters, the wa - ters of comfort,
 lead me forth be - side the wa - ters, the wa - ters of comfort,
 lead me forth be - side the wa - ters, the wa - ters of comfort, and
 lead me forth be - side the wa - ters, the wa - ters of comfort,

THE LORD IS MY SHEPHERD.

and lead me forth be - side the wa - ters, the wa - ters of com - fort.

and lead me forth be - side the wa - - ters of com - fort.

lead me, lead me forth be - side the wa - - ters of com - fort.

and lead me forth be - side the wa - ters, the wa - ters of com - fort.

Detailed description: This system contains the first four staves of music. The first three staves are vocal lines in treble clef, with lyrics underneath. The first staff has a dynamic marking of *f* and a *p* marking above the second measure. The second staff also has *f* and *p* markings. The third staff has a *p* marking. The fourth staff is a bass line in bass clef with a *f* marking. The fifth and sixth staves are piano accompaniment in treble and bass clefs respectively, with a *p* marking above the fifth measure.

He shall con - vert my soul, and bring me forth in the paths of

Detailed description: This system contains the fifth and sixth staves of music. The fifth staff is a vocal line in bass clef with lyrics underneath and a dynamic marking of *mf*. The sixth staff is a piano accompaniment in bass clef. The seventh and eighth staves are piano accompaniment in treble and bass clefs respectively.

THE LORD IS MY SHEPHERD.

mf *cres.*

He shall con-vert my soul, and bring me

righteousness for His Name's sake,

This system contains the first two systems of music. The first system features a vocal line in the treble clef with lyrics 'He shall con-vert my soul, and bring me' and a piano accompaniment in the bass clef. The second system continues the piano accompaniment with lyrics 'righteousness for His Name's sake,'. Dynamics include *mf* and *cres.*

forth in the paths of righteousness for His Name's sake.

Yea, tho' I walk thro' the val-ley

p *Swell.*

This system contains the next two systems of music. The third system features a vocal line in the treble clef with lyrics 'forth in the paths of righteousness for His Name's sake.' and a piano accompaniment in the bass clef. The fourth system continues the piano accompaniment with lyrics 'Yea, tho' I walk thro' the val-ley'. Dynamics include *p* and *Swell.*

THE LORD IS MY SHEPHERD.

Yea, tho' I walk thro' the val - ley
 Yea, tho' I walk thro' the val - ley
 Yea, tho' I walk thro' the val - ley
 of the sha-dow.... of death, Yea, tho' I walk thro' the

of the sha - dow of death, I will fear no e - vil,
 of the sha - dow of death, I will fear no e - vil, will
 of the sha - dow of death, I will fear no e - vil,
 val - ley of the shadow of death, I will fear no e - vil,

THE LORD IS MY SHEPHERD.

cres. *f*

will fear no e - vil: for Thou art with me, for
 fear..... no e - vil: for Thou art with me, for
 will fear no e - vil: for Thou art with me, for
 will fear no e - vil: for Thou art with me, for

Thou art with me; Thy rod and Thy staff they com - - fort
 Thou art with me; Thy rod and Thy staff they com - - fort
 Thou art with me; Thy rod and Thy staff they com - - fort
 Thou art with me; Thy rod and Thy staff they com - - fort

THE LORD IS MY SHEPHERD.

me, they com - fort me, Thy rod.... and Thy
 me, they com - fort me, Thy rod..... and Thy
 me, they com - fort me, Thy rod.... and Thy staff, Thy
 me,.... they com - fort me, Thy rod.... and Thy

staff they com - - - fort me, they com - fort me. *rit.*
 staff..... they com - - fort me, they com - fort me. *rit.*
 staff..... they com - - - fort me, com - - fort me. *rit.*
 staff..... they com - - - fort me, they com - fort me. *rit.*

"LEAD, KINDLY LIGHT."

Four-Part Song.

Published by DITSON & CO., Boston, New York, and Philadelphia.

Words by JOHN HENRY NEWMAN.

Music by ARTHUR SULLIVAN.

Moderato

TREBLE. *p* Lead, kind - ly Light, a - mid th'en - cir - cling gloom; Lead

ALTO *p* Lead, kind - ly Light, a - mid th'en - cir - cling gloom; Lead

TENOR. *p* Lead, kind - ly Light, a - mid th'en - cir - cling gloom; Lead

BASS. *p* Lead, kind - ly Light, a - mid th'en - cir - cling gloom; Lead

ACCOMP. *Moderato.* *p*

p Thou me on; The night is dark, and I am far from home; *cres.* *mf* Lead

p Thou me on; The night is dark, and I am far from home; *cres.* *mf* Lead

p Thou me on; The night is dark, and I am far from home; *cres.* *mf* Lead

p Thou me on; The night is dark, and I am far from home; *cres.* *mf* Lead

"LEAD, KINDLY LIGHT." Continued.

Thou me on. Keep Thou..... my feet, I do not ask to
 Thou me on. Keep Thou my feet, I do not ask to
 Thou me on. Keep Thou my feet, I do not ask to

f *dim.* *f* *dim.*

see The dis - tant scene,.... one step e - - nough for me.
 see The dis - tant scene,.... one step e - - nough for me.
 see The dis - tant scene, one step e - - nough for me.

p *p* *p*

I was not ev - er thus, nor pray'd that Thou Should'st
 I was not ev - er thus, nor pray'd that Thou Should'st
 I was not ev - er thus, nor pray'd that Thou Should'st

p *p* *p*

"LEAD, KINDLY LIGHT." Continued

lead me on; I lov'd to choose and see my path, but now, Lead
 lead me on; I lov'd to choose and see my path, but now, Lead
 lead me on; I lov'd to choose and see my path, but now, Lead
 lead me on; I lov'd to choose and see my path, but now, Lead

p *cres.* *mf*

Thou me on, I lov'd the ga - - rish day; and, spite of fears,
 Thou me on, I lov'd the ga - rish day; and, spite of fears,
 Thou me on, I lov'd the ga - rish day; and, spite of fears,
 Thou me on, I lov'd the ga - rish day; and, spite of fears,

f *dim.*

Pride rul'd my will, re - mem - ber not past years.
 Pride rul'd my will, re - mem - ber not past years.
 Pride rul'd my will, re - mem - ber not past years.

p

"LEAD, KINDLY LIGHT." Concluded.

So long Thy pow'r hath blest me, sure it still Will lead me on O'er moor and

So long Thy pow'r hath blest me, sure it still Will lead me on O'er moor and

So long Thy pow'r hath blest me, sure it still Will lead me on O'er moor and

So long Thy pow'r hath blest me, sure it still Will lead me on O'er moor and

So long Thy pow'r hath blest me, sure it still Will lead me on O'er moor and

So long Thy pow'r hath blest me, sure it still Will lead me on O'er moor and

fen, o'er crag and tor - rent, till The night is gone; And with the morn those An - gel

fen, o'er crag and tor - rent, till The night is gone; And with the morn those An - - gel

fen, o'er crag and tor - rent, till The night is gone; And with the morn those An - - gel

fen, o'er crag and tor - rent, till The night is gone; And with the morn those An - - gel

fen, o'er crag and tor - rent, till The night is gone; And with the morn those An - - gel

fen, o'er crag and tor - rent, till The night is gone; And with the morn those An - - gel

fa - ces smile, Which I have lov'd long since,.... And..... lost a - while. A - men.

fa - ces smile, Which I have lov'd long since,.... And..... lost a - while. A - men.

fa - ces smile, Which I have lov'd long since, And lost a - while. A - men.

fa - ces smile, Which I have lov'd long since, And lost a - while. A - men.

fa - ces smile, Which I have lov'd long since, And lost a - while. A - men.

fa - ces smile, Which I have lov'd long since, And lost a - while. A - men.

HOLY NIGHT! PEACEFUL NIGHT!

A CHRISTMAS CAROL.

J. Barnby. 1868.

Larghetto.

1st TREBLE.

1. Ho - ly night! peace - ful night! Thro' the dark - ness

2. Si - lent night! ho - liest night! Dark - ness flies and

3. Ho - liest night! peace - ful night! Child of heav - en!

BASS.

pp beams a light; Ho - ly night! peace - ful night! Thro' the dark-ness

all is light! Si - lent night! ho - liest night! Darkness flies and

O how bright! Ho - liest night! peace - ful night! Child of heav - en!

cres

cen beams a light, Thro' the dark-ness beams a light, Yonder, where they sweet

do. all is light! Shepherds hear the an - gels sing, "Hal - le - lu - jah!

mf O how bright Thou didst smile when Thou wast born; Bless - ed was that

mp Where they sweet

mf.

vi - gil keep O'er the Babe, who, in si - lent sleep,
 hail the King! Jesus the Saviour is here! is here!"
 hap - py morn, Full of heav-en - ly, heaven - ly joy.
 vi - gil keep, O'er the Babe in si - lent sleep,

dim. *p* *pp e rall.*

Rest in heav'n - ly peace, Rest in heav'n - ly peace.
 "Jesus the Saviour is here!" "Jesus the Saviour is here!"
 Full of heav'n - ly joy, Full of heav'n - ly joy.

4

Silent night! holiest night!
 Guiding Star, O lend Thy light!
 See the eastern wise men bring
 Gifts and homage to our King!
 Jesus the Saviour is here!

5

Silent night! holiest night.
 Wondrous Star! O lend Thy light
 With the angels let us sing
 Hallelujah to our King!
 Jesus our Saviour is here!

SWEET IS THY MERCY.

ANTHEM for Treble, Solo and Chorus.

Published by DITSON & Co., Boston, New York, and Philada.

Rev. J. S. B. MONSELL, L. L. D.

J. BARNBY.

VOICE. *Larghetto.* TREBLE SOLO. *p*

Sweet is Thy-mer-cy, Lord! Be-fore Thy mer-cy

ORGAN. *Molto legato.*
♩ = 60. *Sw. Diaps.*

cres. *dim. e rit.* *p a tempo.*

- seat, My soul a-dor-ing pleads Thy word, And owns Thy mer-cy

mf più mosso.

sweet Wher-e'er Thy Name is blest, Wher-e'er Thy peo-ple

Gt. Op. Dia.

Gt. Op. Dia.

dim. e rit. *p a tempo.*

meet, . There I de-light in Thee to rest, And find Thy mer-cy

Sw.

SWEET IS THY MERCY.

pp *rit.*
 sweet, and find Thy mer - cy sweet, Thy mer - cy sweet,

TREBLE. VERSE. a tempo.
 Light Thou our wea-ry

ALTO.
 Light Thou our wea-ry

TENOR.
 Light Thou our wea-ry

BASS.
 Light Thou our wea-ry

rit. *a tempo.*
 Light Thou our wea-ry

rit. *a tempo.*

Lead Thou my wand'ring feet; Sweet, sweet is Thy

way, our wand' - ring feet; That while we stay on earth we may Still *f* *dim.* *p*

way, Lead Thou our wand' - ring feet; That while we stay on earth we may Still *f* *dim.* *p*

way: Lead Thou our wand'ring feet; That while we stay on earth we may Still *f* *dim.* *p*

way, our wand' - ring feet; That while on earth we may *f* *dim.* *p*

way, our wand' - ring feet; That while on earth we may

add Reed.

SWEET IS THY MERCY.

Acce. *Allegro moderato.*
mer - - cy, Lord!

Accl. *Allegro moderato. FULL.*
find Thy mercy sweet. Thus shall the heav'n-ly host . . Hear all our songs re -

Accl. *Allegro moderato. FULL.*
find Thy mercy sweet. Thus shall the heav'n-ly host Hear all our songs re -

Accl. *Allegro moderato. FULL.*
find Thy mercy sweet. Thus shall the heav'n - ly host Hear all our songs re -

Accl. *Allegro moderato. FULL.*
find Thy mercy sweet. Thus shall the heav'n - - ly host Hear all our songs re

Allegro moderato.
Accl. *Gt. to 15th.*
Ped.

My joy . .

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost. to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

Full Sw.

SWEET IS THY MERCY

. . . Thy mer - cy sweet, my joy, . . . Thy mer - cy sweet, my joy, Thy mer - cy
 mer - cy sweet, Our joy, . . . our joy, . . . Thy mer - cy
 mer - cy sweet, Our joy, our joy, Thy mer - cy, mer - cy
 mer - cy sweet, Our joy, our joy Thy . . . mer - cy
 mer - cy sweet, Our joy, our joy, Thy mer - cy

sweet. *mf* A men, . . . A - men, A - men.
 sweet. *mf* A - men, A - men.
 sweet. *mf* A - men, A - men.
 sweet. *mf* A - men, A - men.
 sweet. *mf* A men, A - men.

Gt. Diaps. with Sw. Reeds coupled. *cres.* *add to Sw.*

DEUS MISEREATUR.

Published by DITSON & CO., Boston, New York, and Philadelphia.

J. Goss.

Moderate time.

VOICES
IN UNISON.

God..... be mer-ci-ful un-to us, be mer-ci-ful un-to us,

p Swell to *Gt. Diaps.*

Ped. p

and bless us, and show us the light of His coun- te- nance, and be mer- ci- ful

cres. *dim.*

cres. *dim.*

un- to us, be mer- ci- ful, be mer- ci- ful, be mer- ci- ful un- to

dol.

Rather faster. ♩ = 88.

us; That Thy way may be known up-on earth, Thy sav- ing health a- mong all na- tions,

mez. *mez.* *add Principal.* *dim.*

DEUS MISEREATUR. Continued.

cres. *dim.* *slentando.*

that Thy way may be known up - on earth, Thy sav - ing health a - mong all na - . . . tions.

cres. *dim.* *slentando.*

ff Allegro. $\text{♩} = 92.$

Let the peo - ple praise Thee, O God, yea, let all the peo - ple praise

ff Gt. Org. with Mixtures.

mez *Slower.* $\text{♩} = 76.$

Thee. O.... let the na - tions re - joice and be glad, for Thou shalt judge the folk

Swell Leads to Gt. Diaps.

Original time. $\text{♩} = 92.$

right - eous - ly, and gov - ern the na - tions up - on earth..... Let the peo - ple

ff

praise Thee, O God, yea,.... let all the peo - ple praise Thee.

DEUS MISEREATUR. Continued.

Moderate time. ♩ = 76.

Then shall the earth bring forth her in - crease, and God, even our own God, shall

p Swell, or Choir.

give us His bless - ing. God shall bless us, God shall bless us, and

cres. all the ends of the world..... shall fear..... Him.

p slen - - - tan - - - do.

cres. slen - - - tan - - - do.

ff Faster, and with spirit. ♩ = 112.

Glo - ry be to the Fa - - ther, and to the Son:

ff Gt. Org.

and to the Ho - ly Ghost: As it was in the be - gin - ning,

DEUS MISEREATUR. Concluded.

is now, and ev - er shall be; As it was, to now,

is now, and ev - er shall be, world with - out end, ...

..... world with - out end,..... A men,

A men, A men.

CANTATE DOMINO.

Published by DITSON & CO., Boston, New York, and Philadelphia.

By J. Goss. 1870.

With Animation.

VOICES
IN UNISON.

f O sing un - to the Lord a new song, for

f *Gt. Org.*

f *Ped. ad lib.*

He hath done mar - vel - ous things, With his own right hand, and with His

ho - ly arm, hath He got - ten Him - self the vic - to - ry.

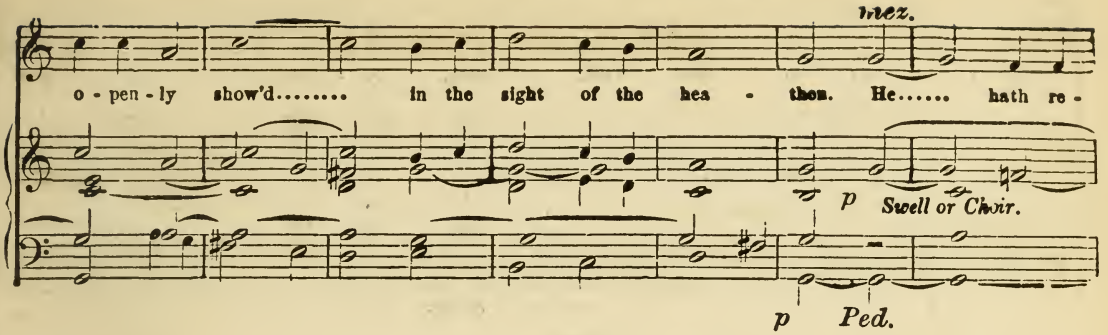
The Lord de - clar - ed His sal - va - tion, His right - eous-ness hath He

Sves.

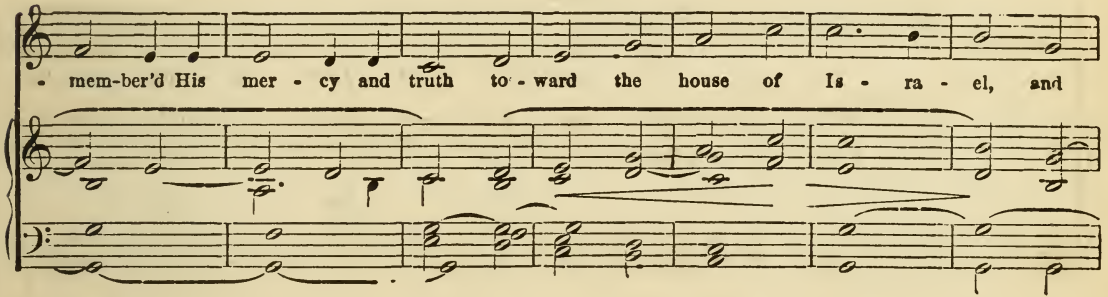
"CANTATA DOMINO." Continued.

mez.
o - pen - ly show'd..... in the sight of the hea - then. He..... hath re -

p Swell or Choir.
p Ped.

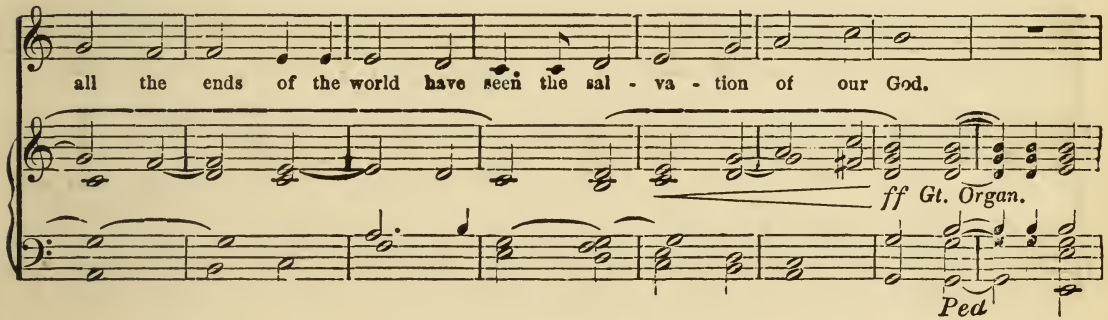


mem-ber'd His mer - cy and truth to - ward the house of Is - ra - el, and



all the ends of the world have seen the sal - va - tion of our God.

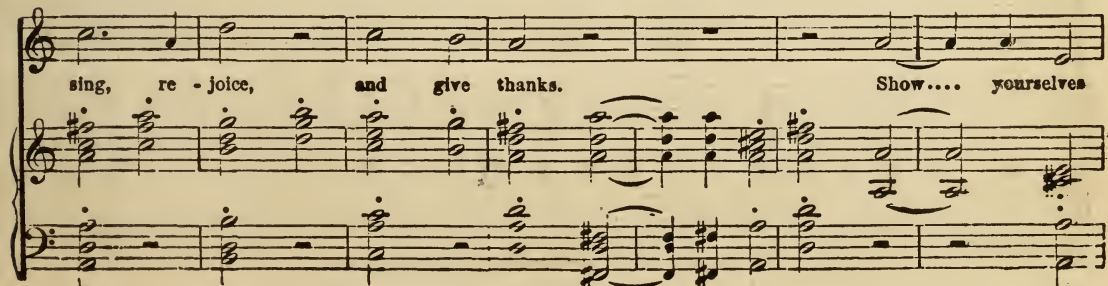
ff Gt. Organ.
Ped



ff
Show yourselves joy - ful un - to the Lord, all ye lands,



sing, re - jice, and give thanks. Show.... yourselves



"CANTATE DOMINO." Concluded.

joy - ful un - to the Lord, sing, re - joice, and give

Sves.

thanks. Praise.... the Lord up - on the

max.

Full Swell or Swell to Gt. Diaps.

harp, sing to the harp with a psalm of thanks - giv - ing, With

ff

*ff Gt. Diaps. and Trumpets.**

trum - pets al - so and shawms,..... with trum - pets al - so and

without Sves.

shawms, O shew your - selves joy - ful be - fore the

dim.

Add other stops. Reduce stops to

Ped.

* Or Tuba mirabilis, where there are many voices.

"CANTATE DOMINO." Concluded.

dim Lord..... the King,..... *cres.* Let the sea make a *cres.*

8vas. Add stops gradually.

noise,..... and all that there - in is, the round

f world..... and they that dwell there-in, they..... that

dwell there - in. Let the floods clap their

8vas. ad lib.

hands, and let the hills be joy - ful to - geth - er be - fore the

Ped.

"CANTATE DOMINO." Continued.

Lord,..... be - fore the Lord;.....

mez. *ritard.*

ff *Gt. Diaps.* *ritard.*

Sves.

..... For he com - eth to judge..... the earth.

Slower. $\text{♩} = 76.$

Slower.

With right - eous - ness shall He judge the world, and the peo -

p. $\text{♩} = 92.$

p *Swell to Diaps.* *cres.*

- ple with e - qui - ty. Glo - ry be to the Fath - er,

Faster, and with Spirit. $\text{♩} = 112.$

ff *Gt. Org.*

and to the Son, and to the Ho - ly Ghost; As is

Sves.

"CANTATE DOMINO." Concluded.

was in the be - gin - ning, is now and ev - er shall be;

Sves.

As it was, is now, is now, and

ev - er shall be, world with - out end,.....

..... world with - out end,..... A men.

A men, A men.

OH SAVIOUR, GUIDE US STILL.

FULL ANTHEM.

Published by DITSON & CO., Boston, New York, and Philadelphia.

Words by H. MILLER.

Music by SIR JOHN GOSS.

Andantino. mp

SOPRANO. Oh Sa - viour, guide us still, Thy love each bo - som

ALTO. Oh Sa - viour, guide us still, Thy love each bo - som

TENOR. Oh Sa - viour, guide us still, Thy love each bo - som

BASS. Oh Sa - viour, guide us still, Thy love each bo - som

ACCOMP. *mp*

sf fill, Who by thy Cross and pre - cious blood hast re - deem - ed us, Keep us for.

sf fill, Who by thy Cross and pre - cious blood hast re - deem - ed us,

sf fill, Who by thy Cross and pre - cious blood hast re - deem - ed us,

sf fill, Who by thy Cross and pre - cious blood hast re - deem - ed us,

OH SAVIOUR, GUIDE US STILL. Continued.

ev - er, Save us, and help us, O Sa - viour, hear our
 Guide each en - deav - or, Save us, and help us, O Sa - viour, hear our
 Guide each en - deav - or, Save us, and help us, O

call, O Sa - viour, hear our call, O Sa - viour, be thou our
 call, O Sa - viour, hear our call, O Sa - viour, be thou our
 Sa - viour, hear our call, hear our call, O Sa - viour, be thou our
 Sa - - viour, Sa - viour hear our call, O Sa - viour be thou our

- do. stay, And hope each day, While we wan - der on; Save us, and
 stay, And hope each day, While we wan - der on; Save us, and
 - do. stay, And hope each day, While we wan - der on; Save us, and
 stay, And hope each day, While we wan - der on;

OH SAVIOUR, GUIDE US STILL. Continued.

take us, and nev - er for - sake us, O Lord, we hum - bly be - seech Thee, O
 take us, and nev - er for - sake us, O Lord, we hum - bly be - seech Thee, O
 take us, and nev - er for - sake us, O Lord, we hum - bly be - seech Thee, be - seech Thee, O
 take us, and nev - er for - sake us, O Lord, we hum - bly be - seech Thee, O

Lord, Oh Sa - viour, guide us still, Thy
 Lord, Oh Sa - viour, guide us still, Thy
 Lord, Oh Sa - viour guide us
 Lord, Oh Sa - viour, guide us still, Thy love each

cres. *sf* *cres.* - - - *cen.* - - - *do. al f*
 love each bo - som fill, O Sav - iour, Who by thy Cross and pre - cious
cres. love each bo - som fill, O Sav - iour, Who by thy Cross and pre - cious
cres. fill, Thy love each bo - som fill, Who by thy Cross and pre - cious
cres. bo - som fill, O Sav - iour, Who by thy Cross and pre - cious
cres. *cres.* - - - *cen.* *do. al f*

OH SAVIOUR, GUIDE ME STILL. Concluded.

f Blood hast re - deem - ed us. Save us and take us, we

f Blood hast re - deem - ed us, Save..... us and take us, we

f Blood hast re - deem - ed us, Save us and take us, we

Blood hast re - deem - ed us, Save us and take us, we

sf humb - ly be - seech thee, Oh Lord, Oh Sa - viour guide us still, Save us, and

sf humb - ly be - seech thee, Oh Lord, Oh save us, Save us, and

sf humb - ly be - seech thee, Oh Lord, Oh save us, Save us, and

sf humb - ly be - seech thee, Oh Lord, Oh save..... us, Save us, and

Rather slower. p take us, we hum - bly be - seech Thee, O Lord,..... A - men. *cres. dim.*

p take us, we hum - bly be - seech Thee, O Lord, A - men, A - men. *cres. dim.*

p take us, we hum - bly be - seech Thee, O Lord, A - men, A - men. *cres. dim.*

Rather slower. p take us, we hum - bly be - seech Thee, O Lord,..... A - men. *cres. dim.*

Ped. & pp

I WILL MENTION THE LOVING-KINDNESSES.

ANTHEM FOR EASTER. (Tenor Solo and Chorus.)

Published by DITSON & CO., Boston, New York, and Philadelphia.

Composed by ARTHUR SULLIVAN.

Moderato.

Orsan. *p*
Ped.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics are 'Orsan.' and 'p'.

TENOR SOLO.

I will men - tion the lov - ing - kind - ness - es of the

The tenor solo vocal line is written on a single staff. The piano accompaniment is on two staves. The lyrics are: "I will mention the loving-kindnesses of the".

Lord, and the prais - es of the Lord, ac - cord - ing to all that the Lord hath be -

The tenor solo vocal line continues on a single staff. The piano accompaniment is on two staves. The lyrics are: "Lord, and the praises of the Lord, according to all that the Lord hath be-".

CHORUS. SOP. *f*

I will men - tion the lov - ing - kind - ness - es of the

The soprano part of the chorus is written on a single staff. The lyrics are: "I will mention the loving-kindnesses of the".

CHORUS. ALTO. *f*

I will men - tion the lov - ing - kind - ness - es of the

The alto part of the chorus is written on a single staff. The lyrics are: "I will mention the loving-kindnesses of the".

CHORUS. TEN. *f* (*8va lower.*)

I will men - tion the lov - ing - kind - ness - es of the

The tenor part of the chorus is written on a single staff. The lyrics are: "I will mention the loving-kindnesses of the".

- stowed on us,

CHORUS. BASS. *f*

I will men - tion the lov - ing - kind - ness - es of the

The bass part of the chorus is written on a single staff. The lyrics are: "I will mention the loving-kindnesses of the".

mf
Ped.

The piano accompaniment for the chorus is on two staves. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are 'mf' and 'Ped.'.

I WILL MENTION THE LOVING-KINDNESSES.

Lord, and the prais - es of the Lord, ac - cord - ing to all that the

Lord, and the prais - es of the Lord, ac - cord - ing to all that the

Lord, and the prais - es of the Lord, ac - cord - ing to all that the

Lord, and the prais - es of the Lord, ac - cord - - ing to all that the

Lord hath be - stowed on us.

Lord hath be - stowed on us.

TENOR SOLO.

Lord hath be - stowed on us. For He said. Sure - ly they are my

Lord hath be - stowed on us.

peo - ple, chil - dren that will not lie,..... chil - dren that will not lie; so He

dim. - - - *p*

I WILL MENTION THE LOVING-KINDNESSES.

CHORUS.

Sc He was their Sav - - iour

So He was their Sav - - iour

CHORUS.

was their Sav - - iour, So He was their Sav - - iour.

CHORUS. *f*

In all their af - fic - tion

f In all their af - fic - tion

f SOLO. *with energy.* CHORUS.

In all their af - fic - tion He was af - fic - ted, In all their af - fic - tion

He was af - fic - ted,

He was af - fic - ted,

SOLO.

He was af - fic - ted, and the an - gel of His pres - ence sav - ed

I WILL MENTION THE LOVING-KINDNESSES.

f CHORUS.

and the an - gel of His pres - ence sav - ed them:
 and the an - gel of His pres - ence sav - ed them:
 them; and the an - gel of His pres - ence sav - ed them:
 and the an - gel of His pres - ence sav - ed them:

dim.

p TENOR SOLO.

In His love and in His pi - ty He re - deem - ed them; and He bare them, and

Ped.

car - ried them all the days of old. In His love and in His pi - ty He re -

No Ped.

- deem - ed them; and He bare them, and car - ried them all the days of old.....

colla voce. cres.

I WILL MENTION THE LOVING-KINDNESSES.

SOLO TENOR.

..... and the

f CHORUS. *a tempo*.
I will men - tion the lov - ing - kind - ness - es of the Lord,

f CHORUS. *a tempo*.
I will men - tion the lov - ing - kind - ness - es of the Lord,

f CHORUS. *a tempo*.
I will men - tion the lov - ing - kind - ness - es of the Lord,

f CHORUS.
I will men - tion the lov - ing - kind - ness - es of the Lord,

f a tempo. *dim.*

prais - es of the Lord, and the prais - es of the Lord.

p *cres.*
and the prais - es of the Lord, ac - cord - ing to all, to

p *cres.*
and the prais - es of the Lord, ac - - cord - ing to

p *cres.*
and the prais - es of the Lord, ac - cord - ing to all, to....

p *cres.*
and the prais - es of the Lord, ac - - cord - ing to

p *cres.*

I WILL MENTION THE LOVING-KINDNESSES.

all that the Lord hath be - stowed on us.

all that the Lord hath be - stowed on us.

all that the Lord hath be - stowed on us. SOLO. For He said, Sure - ly they are my

f *p* *f* *p*

p CHORUS.

So He was their,

So He was their

p CHORUS.

peo - ple, chil - dren that will not lie..... So He was their

p

Sav - iour.

Sav - iour.

Sav - iour.

Solo 8 ft.

pp

I WILL MENTION THE LOVING-KINDNESSES.

Andante.

CHORUS. SOPRANOS ONLY.

cres.

So didst Thou lead Thy peo - ple, to make Thy - self a

mf

Andante. ♩ = 69.

p Sw. with mixtures.

cres.

glo - rious name.

MEN'S VOICES.

Look down from heav'n, and be - hold from the ha - bi -

f *Diaps. Gt.*

mf

f

Where is Thy

- ta - tion of Thy ho - li - ness and of Thy glo - ry.

f *Swell.*

zeal and Thy strength? Doubt - less Thou art our Fa - - ther,

f

I WILL MENTION THE LOVING KINDNESSES.

Allegro vivace.

CHORUS. *f*

Thou, O Lord, art our
 Thou, O Lord, art our
 Thou, O Lord, art our
 Thou, O Lord, art our

Allegro vivace. j = 100.

Fa - ther, our Fa - ther, our Re - deem - er; Thy Name is from
 Fa - ther, our Fa - ther, our Re - deem - er; Thy Name is from
 Fa - ther, our Fa - ther, our Re - deem - er; Thy Name is from
 Fa - ther, our Fa - ther, our Re - deem - er; Thy Name is from

ev - er - last - ing, from ev - er - last - ing.
 ev - er - last - ing, Thy Name is from ev - er - last - ing.
 ev - er - last - ing, Thy Name is from ev - er - last - ing.
 ev - er - last - ing, from ev - er - last - ing.

I WILL MENTION THE LOVING KINDNESSES.

Thou, O Lord, art our Fa - ther, our Fa - ther, our Re -

Thou, O Lord, art our Fa - ther, our Fa - ther, our Re -

Thou, O Lord, art our Fa - ther, our Fa - ther, our Re -

Piano accompaniment for the first system.

- deem - er; Thy Name is from e - ver - last - - ing, Thy

- deem - er; Thy Name is from ev - - er -

- deem - er; Thy Name is from ev - er -

deem - e; Thy Name..... is from

Piano accompaniment for the second system.

Name is from ev - er - last - - ing, Thy Name is from

last - - - - - lng,..... Thy Name is from

- last - - - ing, Thy Name is from ev - er - last - - - -

- ev - - - er - last - - - ing, Thy Name is from

Piano accompaniment for the third system.

I WILL MENTION THE LOVING KINDNESSES.

ev - er - last - - - ing, Thy Name is from
 ev - er - last - - - ing, Thy
 - ing, from ev - er - last - - - ing,
 ev - er - last - - - ing,

ev - er - last - - - ing, Thy Name is from ev - er -
 Name is from ev - er - last - - - ing, Thy Name is from
 Thy Name is from ev - er - last - - - ing, Thy
 Thy Name is from ev - er - last - - -

- last - - - ing, Thy Name..... is from ev - er -
 ev - er - last - - - ing, is from ev - er
 Name is from ev - er - last - - - ing, from ev - er -
 - ing, Thy Name is from ev - er - last - ing, ev - er -

I WILL MENTION THE LOVING KINDNESSES.

last - - ing. A - - men, A - -

last - - ing. A - - men, A - -

- last - - ing. A - - men, A - -

ff

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'last - - ing. A - - men, A - -'. The piano accompaniment begins with a forte (*ff*) dynamic and features a series of chords and moving lines in both hands.

- men, A - - - men, A - - - - men,

- men, A - - - men, A - - - - men,

- men, A - - - men, A - - - - men,

Detailed description: This system continues the vocal and piano parts. The vocal staves repeat the phrase '- men, A - - - men, A - - - - men,'. The piano accompaniment provides harmonic support with sustained chords and melodic fragments.

A - - - - men, A - - - - men.

A - - - - men, A - - - - men.

A - - - - men, A - - - - men.

Detailed description: This system concludes the vocal and piano parts. The vocal staves repeat 'A - - - - men, A - - - - men.' with a fermata over the final note. The piano accompaniment continues with sustained chords and melodic lines.

"IT CAME UPON THE MIDNIGHT CLEAR."

FOUR-PART SONG.

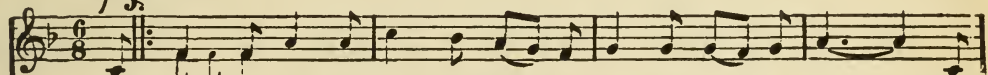
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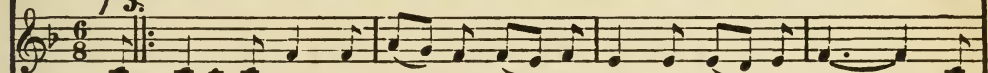
Words by E. H. SEARS.

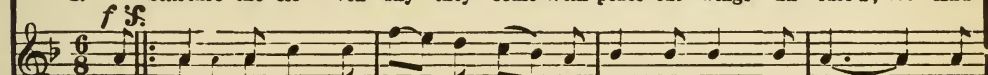
ARTHUR SULLIVAN.

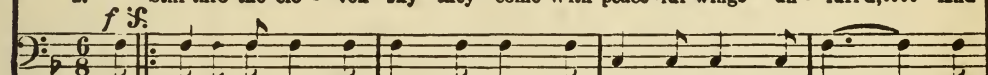
Allegretto.


f ♩

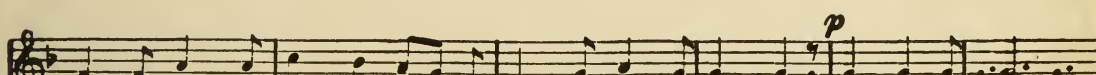
SOPRANO. 
1. It came up-on the mid-night clear, That glo-rious song of old,..... From
2. Still thro' the clo-ven sky they come With peace-ful wings un-furl'd;... And

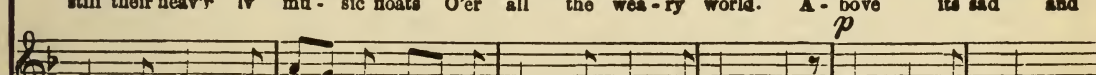
ALTO. 
1 It came up-on the mid-night clear, That glo-rious song of old,..... From
2. Still thro' the clo-ven sky they come With peace-ful wings un-furl'd;... And

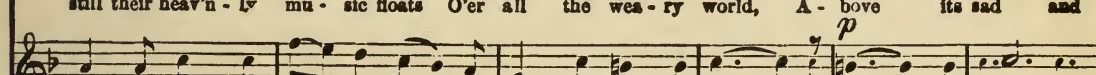
TENOR. 
1. It came up-on the mid-night clear, That glo-rious song of old,..... From
2. Still thro' the clo-ven sky they come With peace-ful wings un-furl'd;... And

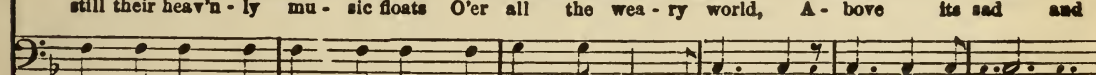
BASS. 
f ♩

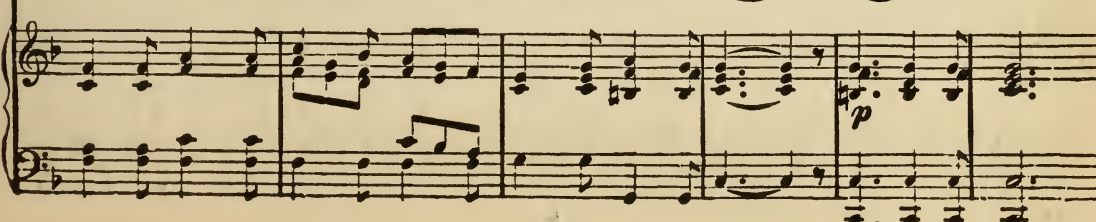
ACCOMP. 


an-gels bend-ing near the earth To touch their harps of gold:.... "Peace to the earth,
still their heav'n-ly mu-sic floats O'er all the wea-ry world. A-bove its sad and


an-gels bend-ing near the earth To touch their harps of gold:.... "Peace to the earth,
still their heav'n-ly mu-sic floats O'er all the wea-ry world, A-bove its sad and


an-gels bend-ing near the earth To touch their harps of gold:.... "Peace to the earth,
still their heav'n-ly mu-sic floats O'er all the wea-ry world, A-bove its sad and


p



IT CAME UPON THE MIDNIGHT CLEAR. Continued.

cres.

good will to men..... From heav'n's all gra - cious King:"..... The
 low - ly plains,.... They bend on heav'n - ly wing,..... And

cres. *p*

good will to men..... From heav'n's all gra - cious King:"..... The
 low - ly plains, ... They bend on heav'n - ly wing,..... And

cres. *p*

good will to men..... From heav'n's all gra - cious King:"..... The
 low - ly plains,.... They bend on heav'n - ly wing,..... And

cres. *p*

p

world in sol - emn still - ness lay, To hear the an - gels sing, To
 ev - er o'er its Ba - bel sounds The bless - ed an - gels sing, The

pp

world in sol - emn still - ness lay, To hear the an - gels sing, The world in
 ev - er o'er its Ba - bel sounds The bless - ed an - gels sing, And e - ver

pp

world in sol - emn still - ness lay, To hear the an - gels sing, The world in
 ev - er o'er its Ba - bel sounds The bless - ed an - gels sing, And e - ver

pp

IT CAME UPON THE MIDNIGHT CLEAR. Continued.

SOPRANO SOLO. 1st and 2d. verses.

pp

"Peace to the earth,..... good will to

hear the an - gels sing, To hear the an - gels sing, To
 ble - ed an - gels sing, The ble - ed an - gels sing, The

so - lemni still - ness lay To hear the an - gels sing, To
 o'er its Ba - bel sounds The bless - ed an - gels sing, The

so - lemni still - ness lay To hear the an - gels sing, To
 o'er its Ba - bel sounds The bless - ed an - gels sing, The

rall.

men..... From heav'n's..... all gra - cious King!"

dim. *pp rall.*

hear the an - gels sing.....
 bless - ed an - gels sing.....

dim. *pp rall.*

hear the an - gels sing.....
 bless - ed an - gels sing.....

dim. *pp rall.*

hear the an - gels sing.....
 bless - ed an - gels sing.....

dim. *pp rall.*

hear the an - gels sing.....
 bless - ed an - gels sing.....

dim. *pp rall.*

IT CAME UPON THE MIDNIGHT CLEAR. Continued.

3. Yet with the woes of sin and strife.... The world has suf-fer'd long;..... Be-

3. Yet with the woes of sin and strife... The world has suf-fer'd long;..... Be-

-neath the an-gel strain have roll-ed Two thou-sand years of wrong; And

-neath the an-gel strain have roll-ed, Two thou-sand years of wrong; And

men, at war with men, Hear not the love-song which they bring; Oh! hush the noise, ye

men, at war with men, Hear not the love-song which they bring; Oh! hush the noise, ye

IT CAME UPON THE MIDNIGHT CLEAR. Continued.

SOPRANO SOLO.

"Peace to the earth, good will to men,..... From heav'n's all gracious
 men of strife, And hear the an-gels sing, And hear the an-gels sing.....
 men of strife, And hear the an-gels sing, And hear the an-gels sing.....
 men of strife, And hear the an-gels sing, And hear the an-gels sing.....
 men of strife, And hear the an-gels sing, And hear the an-gels sing.....

King!"
 And ye, be-neath life's crush-ing load, Whose forms are bend-ing low, Who
 And ye, be-neath life's crush-ing load, Whose forms are bend-ing low, Who
 And ye, be-neath life's crush-ing load, Whose forms are bend-ing low, Who
 And ye, be-neath life's crush-ing load, Whose forms are bend-ing low, Who

IT CAME UPON THE MIDNIGHT CLEAR.

Continued.

toil a-long the climb-ing way, With pain-ful steps and slow, With pain-ful steps and

toil a-long the climb-ing way, With pain-ful steps and slow; With pain-ful steps and

p *rall.*

slow;..... Look now! for glad and gold-en hours Come swift-ly on the

slow;..... Look now! for glad and gold-en hours Come swift-ly on the

f a tempo.

f a tempo.

a tempo.

f

wing; O rest be-side the wea-ry road, And hear the an-gels sing! And

wing; O rest be-side the wea-ry road, And hear the an-gels sing! O rest be-

wing; O rest be-side the wea-ry road, And hear the an-gels sing! O rest be-

p

IT CAME UPON THE MIDNIGHT CLEAR. Concluded.

SOPRANO SOLO.

pp

"Peace to the earth,..... good will to
 hear the an - gels sing, And hear the an - gels sing, And
 - side the wea - ry road, And hear the an - gels sing, And
 - side the wea - ry road, And hear the an - gels sing, And

rit. al fine.

men,..... From heav'n's..... all gra - cious, all gra - - cious King!" *pp*
 hear the an - gels sing,..... the an - - gels..... sing. *pp*
rit. al fine. *pp*
 hear the an - gels sing,..... the an - - gels..... sing. *pp*
 hear the an - gels sing,..... the an - - gels..... sing. *pp*
rit. al fine. *pp*

SEND OUT THY LIGHT.

ANTHEM.

Published by DITSON & CO., Boston, New York, and Philadelphia.

CH. GOUNOD.

PSALMS xliii. & xx.

Adagio molto.

Musical score for Soprano, Alto, Tenor, Bass, and Accompaniment. The score is in G major, 4/4 time, and marked *Adagio molto*. The vocal parts (Soprano, Alto, Tenor, Bass) all begin with a *fff* dynamic. The lyrics are: "Send out thy light,..... Send out thy light,.....". The accompaniment begins with *fff Adagio molto*.

Second system of the musical score. The tempo is marked *pp Moderato*. The lyrics are: "Send out thy light and thy truth, let them lead me, And let them bring me to thy". The vocal parts begin with a *pp* dynamic, and the accompaniment begins with *pp Moderato*. The phrase "And let them bring me to thy" is marked *cres.* (crescendo).

SEND OUT THY LIGHT. Continued.

dim. *p* *cres.*

ho - ly hill,.... Send out thy light and thy truth, let them lead me,

ho ly hill,..... Send out thy light and thy truth, let them lead me;

dim. *p* *cres.*

ho - ly hill,..... Send out thy light and thy truth, let them lead me,

f *dim.* *p* *cres.*

And let them bring me to thy ho - ly hill, O let them lead me,

f *dim.* *p* *cres.*

And let them bring me to thy ho - ly hill, un - to thy ho - ly hill, let them

f *dim.* *p*

And let them bring me to thy ho - ly hill, O let them lead me,

cres. *f* *rit.* *dim.* *p*

O let them lead me, And let them bring me to thy ho - ly hill.....

cres. *f* *rit.* *dim.* *p*

O let them lead me, And let them bring me to thy ho - ly hill.....

cres. *f* *rit.* *dim.* *p*

p
On the

p
On the

Tempo 1mo.
ff

O God, then will I go... un - to thy al - tar,.....

ff *p*

harp we will praise thee, O Lord our God! ...

harp we will praise thee, O Lord our God!....

.... Praising thee, Lord our God!..... O God,.... then will I

ff *p*

p
And we will praise thee,

p
And we will praise thee,

go un - to thy al - tar, ... And we will praise thee,

p

SEND OUT THY LIGHT, Continued.

cres. *molto* *ff*

and we will praise thee, praise thee, praise thee on the harp, O our

and we will praise thee, praise thee, praise thee on the harp, O our

cres. *molto.* *ff*

and we will praise thee, praise thee, praise thee on the harp, O our

cres. *molto.* *ff*

ff *fff* *pp*

God! on the harp, O our God, on the harp, O our God. Send out thy light and thy

God! on the harp, O our God, on the harp, O our God! Send out thy light and thy

ff *fff* *pp*

God! on the harp, O our God, on the harp, O our God! Send out thy light and thy

ff *fff* *pp*

cres. *dim. p*

truth, let them lead me, And let them bring me to thy ho - ly hill.....

truth, let them lead me, And let them bring me to thy ho - ly hill.....

cres. *dim. p*

truth, let them lead me, And let them bring me to thy ho - ly hill.....

cres. *dim. p*

SEND OUT THY LIGHT. Continue

p *cres.* *f* *rit.*

Send out thy light and thy truth, let them lead me, And let them

Send out thy light and thy truth, let them lead me, And let them

p *cres* *f* *rit.*

Send out thy light and thy truth, let them lead me, And let them

dim. *p* *p*

bring me to thy ho - ly hill, . . . Why, O soul, art thou sor - row - ful, And

bring me to thy ho - ly hill, . . . Why, O soul, art thou sor - row - ful, And

dim. *p* *p*

bring me to thy ho - ly hill, . . . Why, O soul, art thou sor - row - ful, And

cres.

why cast down with-in me? Still trust the lov-ing kind - ness Of the God of thy strength,

why cast down with- in me? Still trust the lov-ing kind - ness Of the God of the strength,

cres.

why cast down with- in me? Still trust the lov-ing kind - ness Of the God of the strength,

cres.

And my tongue yet shall praise him, And my tongue yet shall praise him, And my tongue yet shall

And my tongue yet shall praise him, And my tongue yet shall praise him, And my tongue yet shall

And my tongue yet shall praise him, And my tongue yet shall praise him, And my tongue yet shall

ff praise him, Who hath plead - ed my cause! *p* Send out thy light and thy truth, let them *cres.*

praise him, Who hath plead - ed my cause! *p* Send out thy light and thy truth, let them *cres.*

ff praise him, Who hath plead - ed my cause! *p* Send out thy light and thy truth, let them *cres.*

f *rit.* *dim.* *p*
lead me, And let them bring me to thy ho - ly hill, ...

lead me, And let them bring me to thy ho - ly hill, ...

f *rit.* *dim.* *p*
lead me, And let them bring me to thy ho - ly hill, ...

f *rit.* *dim* *p*

SEND OUT THY LIGHT. Continued.

f *dim.* *p* *p*

Lord our God!..... Thou wilt save thine a - noint-ed,

Lord our God!..... Thou wilt save thine a - noint-ed,

Lord our God! *f* *dim.* *p* Thou wilt save thine a - noint-ed,

f *dim.* *f* *dim.*

cres. *dim.* *p* *cres.* *molto.*

Thou wilt hear us from hea - ven; Tho' in char - iots some put their faith,

Thou wilt hear us from hea - ven; Tho' in char - iots some put their faith,

Thou wilt hear us from hea - ven; Tho' in char - iots some put their faith,

cres. *dim.* *p* *cres.* *molto.*

cres. *dim.* *p* *cres.* *molto.*

ff *v* *cres.*

Our trust is in thee! They are brought down and fal - len, They are brought down and

Our trust is in thee! They are brought down and fal - len, They are brought down and

Our trust is in thee! They are brought down and fal - len, They are brought down and

ff *p* *cres.*

ff *p* *cres.*

SEND OUT THY LIGHT. Continued.

fal - len, But the Lord is our help - er, We shall not be a - fraid, But the

fal - len, But the Lord is our help - er, We shall not be a - fraid, But the

fal - len, But the Lord is our help - er, We shall not be a - fraid, But the

pp *ff*

f *pp* *ff*

Lord is our help - er, We shall not be a - fraid. Send out thy light and thy

Lord is our help - er, We shall not be a - fraid. Send out thy light and thy

Lord is our help - er, We shall not be a - fraid. Send out thy light and thy

rit. *ppp*

rit. *ppp*

rit. *ppp*

truth, let them lead me, And let them bring me to thy ho - ly hill.....

truth, let them lead me, And let them bring me to thy ho - ly hill.....

truth, let them lead me, And let them bring me to thy ho - ly hill.....

cres. *dim. p*

cres. *dim. p*

cres. *dim. p*

SEND OUT THY LIGHT. Continued.

p *cres.* *f*
 Send out thy light and thy truth, let them lead me And let them
p *cres.* *f*
 Send out thy light and thy truth, let them lead me, And let them
p *cres.* *f*
 Send out thy light and thy truth, let them lead me. And let them
p *cres.* *f*
 Send out thy light and thy truth, let them lead me, And let them

dim. *p* *p*
 bring me to thy ho - ly hill, O let them lead me,
dim. *p* *p* *cres.*
 bring me to thy ho - ly hill, un - to thy ho - ly hill, let them
dim. *p* *p*
 bring me to thy ho - ly hill. O let them lead me,
dim. *p* *p*
 bring me to thy ho - ly hill, O let them lead me,

SEND OUT THY LIGHT. Concluded.

f *rit.* *dim.* *p*
 O let them lead me, And let them bring me to thy ho - ly
f *rit.* *dim.* *p*
 bring me, and lead me, And let them bring me to thy ho - ly
f *rit.* *dim.* *p*
 C let them lead me, And let them bring me to thy ho - ly
f *rit.* *dim.*
 O let them lead me, And let them bring me to thy ho - ly

fff *ppp Adagio.*
 hill,..... Send out thy light, O Lord our God.....
fff *ppp*
 hill,..... Send out thy light, O Lord our God.....
fff *ppp*
 hill,..... Send out thy light, O Lord our God.....
fff *ppp*
 hill,..... Send out thy light, O Lord our God.....
fff *ppp Adagio.*

HOLY, HOLY, HOLY LORD GOD.

Published by DITSON & CO., Boston, New York, and Philadelphia.

CHARLES GOUNOD.

Andante (not too slow).

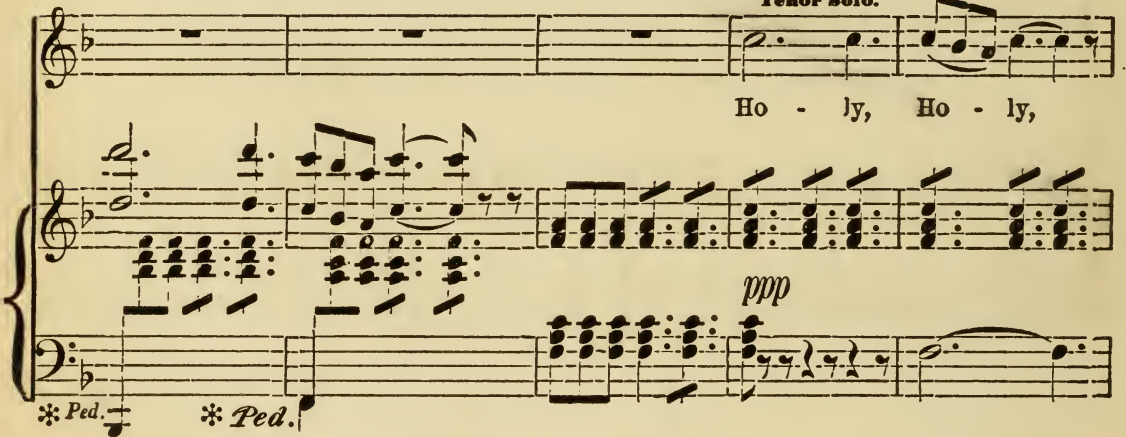
$\text{♩} = 48.$



Piano introduction in G major, 9/8 time. The right hand features a melodic line with grace notes, while the left hand plays a rhythmic accompaniment of eighth notes. A *Ped.* (pedal) marking is present at the beginning.

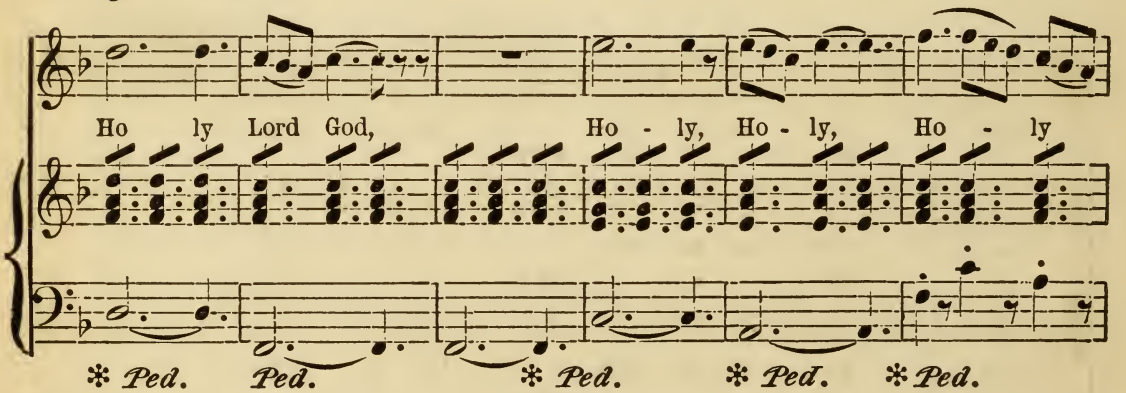
Tenor Solo.

Ho - ly, Ho - ly,



Tenor solo line with lyrics "Ho - ly, Ho - ly,". The piano accompaniment continues with a similar rhythmic pattern. A *ppp* (pianissimo) dynamic marking is used. Pedal markings (* Ped.) are present.

Ho ly Lord God, Ho - ly, Ho - ly, Ho - ly



Vocal line with lyrics "Ho ly Lord God, Ho - ly, Ho - ly, Ho - ly". The piano accompaniment features a dense texture of chords. Pedal markings (* Ped.) are present.

Lord God of Hosts,.... Lord God, Lord God... of Hosts.



Vocal line with lyrics "Lord God of Hosts,.... Lord God, Lord God... of Hosts.". The piano accompaniment includes dynamic markings: *poco cres.*, *cres.*, and *dim.*. Pedal markings (* Ped.) are present.

HOLY, HOLY, HOLY LORD GOD. Continued.

Soprano.

ppp

Ho - - ly, Ho - ly, Ho - ly Lord God,....

1st Tenor.

Ho - - ly, Ho - ly, Ho - ly Lord God,....

2d Tenor.

Ho - - ly, Ho - ly, Ho - ly Lord God,....

Bass.

Ho - - ly, Ho - ly, Ho - ly Lord God,....

* *Ped.* * *Ped.* *

poco cres.

Ho - ly, Ho - ly,.... Ho - ly Lord God of

Ho - ly, Ho - ly,.... Ho - ly Lord God of

Ho - ly, Ho - ly,.... Ho - ly Lord God of

Ho - ly, Ho - ly,.... Ho - ly Lord God of

poco cres.

Ped. * *Ped* * *Ped.* *

HOLY, HOLY, HOLY LORD GOD.

hosts, Lord God, Lord God..... of hosts,.....

hosts, Lord God, Lord God..... of hosts,.....

hosts, Lord God, Lord God..... of hosts,.....

cres. *dim.* *p*

cres. *dim.* *p*

cres. *dim.* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

8ves ad lib.

Tenor Solo-

heav'n and earth are full..... heav'n and

pp

* *Ped.* * *Ped.* *

earth are full of thy glo - ry, hea - ven and earth.....

* *Ped.* * *Ped.* *

HOLY, HOLY, HOLY LORD GOD. Continued.

p *cres.* *p* *p*

heaven and earth,.... heaven and earth,.... are full of Thy glo-ry,

p *cres.* *pp* *p*

f

heaven and earth..... are full of Thy glo - ry.

mf *dim.*

ppp

Hea - ven and earth are

ppp

Hea - ven and earth, and earth are

ppp

Hea - ven and earth,..... hea - ven and earth are

HOLY, HOLY, HOLY LORD GOD. Continued.

full, *pp* hea - ven and earth are
full, *pp* hea - ven and earth, and earth are
full, *pp* hea - ven and earth,..... hea - ven and earth, are

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are arranged in three parts: Soprano (top), Alto (middle), and Bass (bottom). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: 'full, hea - ven and earth are' for the Soprano part; 'full, hea - ven and earth, and earth are' for the Alto part; and 'full, hea - ven and earth,..... hea - ven and earth, are' for the Bass part. The piano part features a steady accompaniment with chords and moving lines in both hands. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

full *pp* full of Thy glo - -
full, *pp* full of Thy glo - ry, glo - -
full, *pp* full of Thy glo - ry, full of Thy glo - ry.

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: 'full full of Thy glo - -' for the Soprano part; 'full, full of Thy glo - ry, glo - -' for the Alto part; and 'full, full of Thy glo - ry, full of Thy glo - ry.' for the Bass part. The piano accompaniment continues with a similar accompaniment style. Dynamics include *pp* (pianissimo).

HOLY, HOLY, HOLY LORD GOD. Continued.

ry, *cres - - - cen - - - do. molto.* Heaven and earth are

ry, *poco cres.* Hea - ven and earth,.... heaven and earth are

Heaven and earth.... Heaven and earth.... heaven and earth are

cres - - - cen - - - do. molto.

Ped.

f full of Thy glo - ry.. *fff* Ho - ly, Ho - ly Ho - ly Lord God,

full of Thy glo ry,.. *f* Ho - ly, Ho - ly, *fff* Ho - ly Lord God,

full of Thy glo - ry,.. Ho - ly, Ho - ly, Ho - ly Lord Go d,

f *fff*

** Ped.* ** Ped. ** ** Ped.* *Ped.*

HOLY, HOLY, HOLY LORD GOD. Continued.

..... Ho - ly, Ho - ly, Ho - ly Lord God of Hosts,

..... Ho - ly, Ho - ly, Ho - ly Lord God of Hosts,

..... Ho - ly, Ho - ly, Ho - ly Lord God of Hosts,

** Ped. * Ped. * Ped. 8ves. Ped. **

Ho - ly, Ho - ly, Ho - ly Lord..... God, heaven and

Ho - ly, Ho - ly, Ho - ly Lord..... God, heaven and

Ho - ly, Ho - ly, Ho - ly Lord..... God, heaven and

*Ped. * Ped. * Ped. * Ped. * Ped.*

HOLY, HOLY, HOLY LORD GOD. Concluded.

earth are full of Thy glo-ry. Glo-ry be to Thee, O Lord most

earth are full of Thy glo-ry. Glo-ry be to Thee, O Lord most

earth are full of Thy glo-ry. Glo-ry be to Thee, O Lord most

dim. ff dim. *f dim. ff*

8ves. *Ped.* * *Ped.* * *Ped.* *

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in G major, 4/4 time. The piano accompaniment features a complex texture with many chords and moving lines. Pedal points are marked with asterisks and the word 'Ped.'.

High, A - men,..... A - men.....

High, A - men,..... A - men.....

High, A - men,..... A - men.....

pp *pp* *pp*

dim. molto. ppp

Ped. * *Ped.* * *Ped.* *

Detailed description: This system contains the second three vocal staves and the piano accompaniment. The vocal parts continue with the 'Amen' text. The piano accompaniment is marked with 'pp' and 'dim. molto. ppp'. Pedal points are marked with asterisks and the word 'Ped.'.

AVE MARIA.

MOTETT.

Published by DITSON & CO., Boston, New York, and Philadelphia.

The English words adapted by the Rev. J. TROUTBECK, M.A.

FRANZ ABT (Op. 438).

Andante.

SOP.

O Lord most ho - ly, O God most might - y,
A - ve Ma - ri - a! gra - ti - a ple - na,

ALTO.

TEN.

O Lord most ho - ly, O God most might - y,
A - ve Ma - ri - a! gra - ti - a ple - na,

BASS.

Andante.

O lov - ing Sav - iour, Thee would we be prais - ing with joy - ful lips,
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,

O lov - ing Sav - iour, Thee would we be prais - ing with joy - ful lips,
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,

O lov - ing Sav - iour, Thee would we be prais - ing with joy - ful lips,
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,

O lov - ing Sav - iour, Thee would we be prais - ing with joy - ful lips,
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,

AVE MARIA.

mf *p*

for Thou hast re-deem-ed us, Thou hast re-deem-ed us of Thy grace and mer-cy.
et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

mf *p*

for Thou hast re-deem-ed us, Thou hast re-deem-ed us of Thy grace and mer-cy.
et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

mf *p*

Thou hast re-deem'd us, Thou hast re-deem'd us of Thy grace and mer-cy.
et be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

SOP. SOLO. *poco animato.*

Teach us to know Thee, teach us to
 Sanc-ta Ma-ri-a, ma-ter

love Thee, make us to fol-low, to fol-low af-ter
 De-i, o-ra pro no-bis, pro no-bis pec-ca-

AVE MARIA.
tempo primo. tranquillo.

ho - li - ness ; So in temp - ta - tion, And in the hour of
to - ri - bus O - ra pro no - bis, nunc, et in ho - ra mortis

molto cres. sf dim.
sad - ness, we shall find com - fort and help in Thee.
nos - tra, a - ra, o - ra pro no - bis.
dim.

TUTTI.
Guide us, O Sav - iour, O..... lov - ing Sav - iour
Sanc - ta Ma - ri - a! o - ra pro no - bis,

TUTTI.

TUTTI.
Guide us, O Sav - iour, O..... lov - ing Sav - iour
Sanc - ta Ma - ri - a! o - ra pro no - bis,

TUTTI.

AVE MARIA.

poco rit. *mf* *dim.* *p*

So in the hour of sad - ness we shall find com - fort and help in Thee.
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.

poco rit. *mf* *dim.* *p*

poco rit. *mf* *dim.* *p*

So in the hour of sad - ness we shall find com - fort and help in Thee.
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.

poco rit. *mf* *dim.* *p*

poco rit.

p *fz* *p* *pp*

A . . . men, A . . . men.....
 A . . . men, A . . . men.....

p *fz* *p* *pp*

p *fz* *p* *pp*

A . . . men, A . . . men.....
 A . . . men, A . . . men.....

p *fz* *p* *pp*

p *fz* *p* *pp*

THE WAY IS LONG AND DREARY.

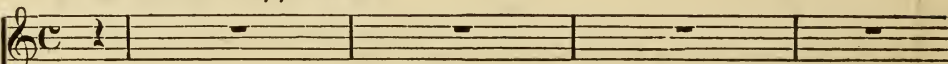
FOUR PART-SONG.

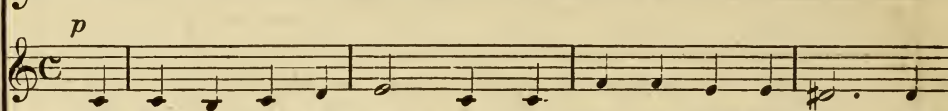
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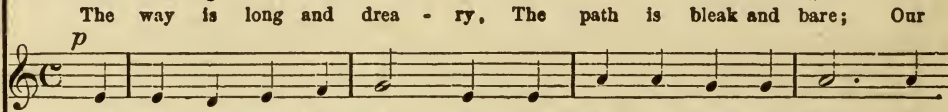
Words by ADELAIDE A. PROCTER.

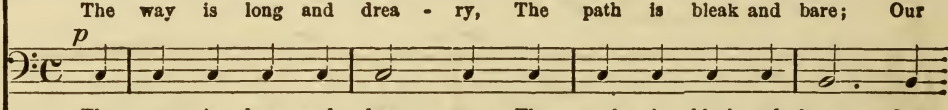
Music by ARTHUR SULLIVAN.

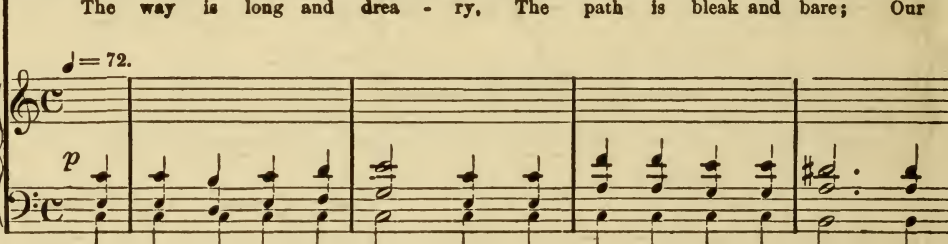
Andante non troppo lento.

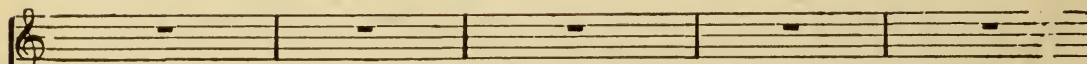
TREBLE. 

ALTO. *p* 
The way is long and drea - ry, The path is bleak and bare; Our

TENOR. *p* 
The way is long and drea - ry, The path is bleak and bare; Our

BASS. *p* 
The way is long and drea - ry, The path is bleak and bare; Our


ACCOMP. *p* $\text{♩} = 72.$ 



feet are worn and wea - ry, But we will not des - pair; More hea - vy was

feet are worn and wea - ry, But we will not des - pair; More hea - vy was

feet are worn and wea - ry, But we will not des - pair; More hea - vy was



THE WAY IS LONG AND DREARY.

f *dim.*

O Lamb of God,

Thy bur-then more de-so-late, Thy way,

Thy bur-then more de-so-late, Thy way,

p

..... O Lamb of God, who tak-est the sin of the

Lamb of God, who tak-est the sin of the world a-way, Have

Lamb of God, who tak-est the sin of the world a-way, Have

cres. *f* *p*

world... a-way, Have mer-cy up-on us.

cres. *f* *p*

mer-cy on us, up-on..... us.

cres. *f* *p*

mer-cy on us, up-on us.

cres. *f* *p*

dim. *p* *p*

THE WAY IS LONG AND DREARY

p

The snows lie thick a - round us, In the dark and gloo - my night; And the

p

The snows lie thick a - round us, In the dark and gloo - my night; And the

p

tem - pest waves a - bove us, And the stars have hid their light. But black - er was the

tem - pest waves a - bove us, And the stars have hid their light. But black - er was the

f *dim.*

O Lamb of God,

dark - ness Round Cal - va - ry's Cross that day;

dark - ness Round Cal - va - ry's Cross that day;

p

THE WAY IS LONG AND DREARY.

p

O Lamb of God, who tak - est the sin of the
 Lamb of God, who tak - - est the sin of the world a - - way, Have
 Lamb of God, who tak - - est the sin of the world a - - way, Have

cres. world... a - way, Have mer *f* *p* cy up - on us.
cres. mer - - - cy on us, *f* *p* up - on..... us.
cres. mer - - - cy on us, *f* *p* up - on us.
cres. mer - - - cy on us, *f* *p* up - on us.

cres. *f* *dim.* *p*

cres. *f*
 Our hearts are faint with sorrow, Hea-vy and sad to bear; For we dread the bit-ter mor-row, But we will not des-
cres. *f*
 Our hearts are faint with sorrow, Hea-vy and sad to bear; For we dread the bit-ter mor-row, But we will not des-
cres. *f*
cres.

THE WAY IS LONG AND DREARY.

O Lamb of God,
 pair; Thou knowest all our anguish, And Thou wilt bid it cease; O Lamb of God, who
dim. *dim.*
 pair; Thou knowest all our anguish, And Thou wilt bid it cease; O Lamb of God, who
dim. *dim.* *p*

..... O Lamb of God, who takest a - way the sin of the world, O Lamb of God, who tak - est a - way the
 tak - est the sin of the world a - way, the sin of the world, O Lamb of God, who tak - est a - way the
 tak - est the sin of the world a - way, the sin of the world, O Lamb of God, who tak - est a - way the
cres. *f* *dim.*
cres. *f* *dim.*
cres. *f* *dim.*

sin of the world, Give us Thy peace, O Lamb of God, Give us Thy peace.
 sin of the world, Give us Thy peace, O Lamb of God, Give us Thy peace.
 sin of the world, Give us Thy peace, O Lamb of God, Lamb of God, Give us Thy peace.
p *pp*
p *pp*

JESU, WORD OF GOD INCARNATE.

AVE VERUM.

MOZART.

ADAGIO. *pp* SOTTO VOCE.

TENOR.
Sopr. lower.

ALTO.

BASS.

SCUMP.

Je - su, Word of God In - car - nate, Of the
A - ve, A - ve ve - rum cor - pus na - tum

Je - su, Word of God In - car - nate, Of the
A - ve, A - ve ve - rum cor - pus na - tum

Je - su, Word of God In - car - nate, Of the
A - ve, A - ve ve - rum cor - pus na - tum

ADAGIO, *p*

Sua.

CRES *GEN* *DO.* *f*

Vir - gin Ma - ry born; On the cross thy sa - cred bod - y, For
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum in

Vir - gin Ma - ry born; On the cross thy sa - cred bod - y
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum
CRES *GEN* *DO.*

Vir - gin Ma - ry born; On the cross thy sa - cred bod - y,
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum

Vir - gin Ma - ry born; On the cross thy sa - cred bod - y,
de Ma - ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum

CRES *GEN* *DO.* *f*

us,..... men with nails was torn.
 cru - ce pro ho - mi - ne.

For us, men with nails was torn.
 in cru - ce pro ho - mi - ne.

For us, men with nails was torn.
 in cru - ce pro ho - mi - ne.

DIM.

Cleanse us by the blood and wa - ter Streaming from thy pierc - ed side.
 Cu - jus la - tus per - fo - ra - tum un - da flux - it et san - gui - ne.

DIM.

Cleanse us by the blood and wa - ter Streaming from thy pierc - ed side.
 Cu - jus la - tus per - fo - ra - tum un - da flux - it et san - gui - ne.

DIM.

AVE VERUM.

pp CRES - - - CEN - - - DO. *f*

Feed us with thy bod - y bro - ken, Now..... and in death's ag - o - ny, Now,
Es - to no - bis præ - gus - ta - tum in mor - - - tis ex - am - i - ne, in

pp CRES - - - CEN - - - DO.

Feed us with thy bod - y broken, Now and in death's ag - o - ny,
Es - to no - bis præ - gus - ta - tum in mor - tis ex - am - i - ne.

CRES - - - CEN - - - DO. *f*

DIM. *p tr pp*

now,..... now, now..... and in death's ag - o - ny.
mor - - - tis ex - am - i - ne.

Now, now..... and in death's ag - o - ny.
in mor - - - tis ex - am - i - ne.

f DIM. *p tr pp*

Now, now..... and in death's ag - o - ny.
in mor - - - tis ex - am - i - ne.

DIM. *p pp tr*

SOPRANO SOLO AND CHORUS.

O FOR THE WINGS OF A DOVE.

MFENDELSSOHN.

SOLO. Con un poco piu di moto.

0 for the wings, for the wings of a dove! Far a-way, far a-

- way would I rove! 0 for the wings, for the wings of a dove!

Far a-way, far a-way, far a-way, far a-way would I rove, In the *f* *cres.*

wil-der-ness build me a nest, *sf* And re-main there for-ev-er at

O FOR THE WINGS OF A DOVE. Continued.

rest, In the wilderness build me, build me a nest, And remain there for -

f *dim.* *p*

- ev - er at rest, In the wil - der - ness build me a nest,

f *dim.*

And remain there for - ev - er at rest, And remain there for -

p

- ev - er at rest, And remain there for - ev - - - er at

3 *3* *3*

O FOR THE WINGS OF A DOVE. Continued.

SOPRANO.
rest.

ALTO.
O for the wings, for the

TENOR.
O for the wings, for the wings of a

BASS.
O for the wings, for the wings of a dove.

ACCOMP.
mf crescendo.

SOPRANO for SOLO and CHORUS.

O for the wings, for the wings, of a dove, the wings of a dove! Far away, far a-

wings..... of a dove,..... a dove! Far away,

dove, for the wings, O for the wings of a dove,

O for the wings of a dove! Far a-way would I

O FOR THE WINGS OF A DOVE. Continued.

- way would I rove, Far a - way would I rove, away would I rove, *cres.*
 Far a - way, far away, far a - way would I rove, away would I rove, *cres.*
 Far a - way, far a - way would I rove, Far away would I rove,
 rove, Far a - way, far a - way, far away would I rove,

far away, In the wil - der - ness build me a nest, And remain there for -
 Far away, in the wilderness build me a nest, And remain there forever at
 Far away,..... In the wilderness build me a nest, And re -
 Far away,..... far a - way,.....

O FOR THE WINGS OF A DOVE. Continued

- ev - er at rest, And re - main there for - ev - er at
 rest, re - main there for - ev - - er, for - ev - er at
 - main there forever at rest, And re - main there for - ev - er, for - ev - er at
 In the wilderness build me a nest, And re - main there at

rest, remain.... there for - ev - er at rest, remain.... there for - ev - er at rest, forever at
 rest, remain.... there for - ev - er at rest, remain.... there for - ev - er at rest, forever at
 rest, remain.... there for - ev - er at rest, remain.... there for - ev - er at rest, forever at
 rest, remain.... there for - ev - er at rest, remain.... there for - ev - er at rest, forever at

"O FOR THE WINGS OF A DOVE." Continued.

SOLO.

cres.

0 for the wings, for the wings of a dove, far a - way, far a - way would I rove,

rest and re -

rest and re -

rest and re -

rest and re -

rest and re -

pp

0 for the wings, for the wings of a dove, far a - way, far a - way,

- main there far a - way

- main there far a - way

- main there far a - way

- main there far a - way

cres.

cres.

cres.

cres.

"O FOR THE WINGS OF A DOVE." Continued.

far away, far away, would I rove, In the wil - derness build me a nest . . . and re -

would I rove,

would I rove,

would I rove, O for the wings, for the

would I rove, O for the wings, for the wings . . . for the

f *cres.* *p* *cres.*

- main there for ev - er at rest, In the wil - derness build me, build me a nest

O for the wings of a dove, . . .

O for the wings, for the wings of a dove!

wings of a dove!

wings of a dove!

cres. *f* *dimin.*

"O FOR THE WINGS OF A DOVE." Continued.

and remain there for-ev - er at rest, in the wil-derness build me a nest,

In the wil - derness build me a

In the wil - derness build me a

In the wil - derness build me a

In the wil - derness build me a

In the wil - derness build me a

The first system of the musical score consists of six staves. The top staff is the vocal line, followed by four staves for different vocal parts (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "and remain there for-ev - er at rest, in the wil-derness build me a nest,". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

and re-main there for - ev - er at rest, for-ev - er at rest, for - ev - -

nest, and re - main there for-ev - er at rest, for - ev - er at

nest, and re - main there for-ev - er at rest, for - ev - -

nest, and re - main there for-ev - er at rest, for - ev - -

nest, and re - main there at rest, for - ev - -

The second system of the musical score continues with six staves. The vocal lines include dynamic markings: *cres.*, *f*, and *dim.*. The lyrics are: "and re-main there for - ev - er at rest, for-ev - er at rest, for - ev - - nest, and re - main there for-ev - er at rest, for - ev - er at nest, and re - main there for-ev - er at rest, for - ev - - nest, and re - main there for-ev - er at rest, for - ev - - nest, and re - main there at rest, for - ev - -". The piano accompaniment continues with a similar melodic and harmonic structure.

"O FOR THE WINGS OF A DOVE." Concluded.

er at rest, and re-main there for-ev - er at rest,
pp rest, for - ev - er at rest,
 er at rest,
pp er at rest, and re -
 er at rest, and re

and re-main there for -ev - er at rest.
pp and re - main there at rest.
 and re - main there at rest.
 - main there at rest.
 - main there at rest,

ANGEL OF PEACE.

Written for the National Peace Festival, by Dr. O. W. Holmes.

TO THE MUSIC OF

KELLER'S AMERICAN HYMN.

Sing 1st Verse, *f*, 2d Verse, *pp*, 3d Verse, *ff*.

SOPRANO.

1. An - gel of Peace, thou hast wandered too long! Spread thy white wings to the

ALTO.

2. Brothers we meet, on this al - tar of thine Mingling the gifts we have

TENOR.

3. An - gels of Beth - le-hem, an - swer the strain! Hark! a new birth - song is

BASS.

3. An - gels of Beth - le-hem, an - swer the strain! Hark! a new birth - song is

Maestoso. Metromone 76 ♩ =

f

mf *f*
sun - shine of love! Come while our voices are blended in song, —

gathered for thee, Sweet with the o - dors of myr - tle and pine,

mf *f*
fill - ing the sky! — Loud as the storm-wind that tumbles the main,

mf *f*

mf *f*

Fly to our ark like the storm-beat - en dove! Fly to our ark on the
 Breeze of the prai - rie and breath of the sea, Meadow and mountain and
 Bid the full breath of the or - gan re - ply, Let the loud tem - pest of

wings of the dove,— Speed o'er the far - sounding bil - lows of song,
 for - est and sea! Sweet is the fragrance of myr - tle and pine,
 voi - ces re - ply,— Roll its long surge like the earth - shaking main!

Crowned with thine o - live - leaf gar - land of love,— An - gel of

Sweet - er the in - cense we of - fer to thee, Broth - ers once

Swell the vast song till it mounts to the sky!— An - gels of

Peace, thou hast wait - ed too long!

more round this al - tar of thine!

Beth - le - hem, ech - o the strain!

THE SKY LARK.

A FOUR PART SONG.

Words by JAMES HOGG.

Composed by J. BARNBY.

Allegretto con moto.

SOPRANO.
Bird of the wil - der - ness, Blithesome and cum - ber - less, Sweet be thy

ALTO.
Bird of the wil - der - ness Blithesome and cum - berless,

**TENOR.
Svs. lower.**

BASS.
Bird of the wil - der - ness Blithesome and cum - berless,

Allegretto Con Moto.

ACCOMP.
♩. = 84.

ma - tin o'er moor - land and lea! Emblem of hap - pi - ness, Blest is thy

Sweet be thy ma - tin o'er moorland and lea! Emblem of hap - pi - ness,

Sweet be thy ma - tin o'er lea, Emblem of hap - pi - ness,

Oh, to a - bide, to a -

dwell - ing - place— Oh... to a - bide, Oh, Oh, to a -

Blest is thy dwell - ing, Oh... Oh, Oh to a -

Blest is thy dwell - ing, Oh... Oh... Oh to a -

Oh, to a -

cal. ff

bide in the de - sert with thee! Wild, wild is thy lay and

bide in the de - sert with thee!... Wild,...

bide in the de - sert with thee!... Wild,...

a tempo.

loud, Far, far in the down-y cloud, Love gives it

loud, Far, far... Love gives it

Wild, wild is thy lay and loud, Far, far in the down-y cloud, Love gives it

dim. cres. f

en - er - gy,.... love gave it birth,.... love..... gave it

dim. love, love gave it

en - er - gy,.... love gave it birth, love love gave it

dim.

birth,.. love..... gave it.... birth,..... Bird.... of the

birth, love, love gave it birth, gave it birth.

birth,..... love gave it birth,.....

p

wil - der - ness, Blithesome and cum - ber - less, Sweet be thy ma - tin o'er moor - land and

p

Bird of the wil - der-ness, Blithesome and cum - berless, Sweet be thy ma - tin o'er

p

Bird of the wil - der-ness, Blithesome and cum - berless, Sweet be thy ma - tin o'er

lea! Emblem of hap - pi - ness, Blest is thy dwell - ing place, Oh,
 moorland and lea! Emblem of hap - pi - ness, Blest is thy dwell - ing, Oh.....
 lea! Emblem of hap - pi - ness, Blest is thy dwell - ing, Oh,.....

Oh, to abide, to abide
 to abide, Oh,.. Oh, to abide in the de - sert with thee.....
 Oh, Oh, to abide in the de - sert with thee.....

O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that he-ralds the
 O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that
 O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that

day,..... O - ver the cloud - let dim, O - ver the rain - bow's rim, Mu-si-cal cal.

heralds the day, O - ver the cloud - let dim, O - ver the rain - bow,

day,..... O - ver the cloud - let dim, O - ver the rain-bow's rim,

cherub, soar, sing - ing a - way! Then when the gloaming comes,

Mu-si-cal che - rub a - way! When the gloam - ing comes,

soar, sing - ing a - way! When the gloam - ing comes,

Mu-si-cal che - rub a - way! Then, then when the gloom - ing comes,

Low in the heath-er blooms, Sweet will thy wel - come and

Low in the heath - er blooms, Sweet will thy wel - come and

Low in the heath - er blooms, Sweet will thy wel - come and

bed of love.... be..... Then when the gloaming comes, *cres.*

bed of love.... be, Then.... when.... the gloam - ing comes, *pp*

bed of love.... be, Then,.... then when the gloam - ing comes, *pp* *cres.*

bed of love be, Then,.... then when the gloam - ing *sf* *pp* *cres.*

cres. Low in the heath-er blooms, Sweet will.... thy wel - come and *mf*

Low in the heath-er blooms, Sweet will thy wel - come and *mf*

Low in the heath - er blooms, Sweet will thy wel - come and *mf*

comes, Low in the heath - er blooms, Sweet will thy wel - come, thy *mf*

bed of love.... be, sweet,..... sweet..... Bird of the *dim.* *pp rit.* *ppp* *a tempo.*

bed of love.... be, sweet,..... sweet..... *dim.* *pp rit.* *ppp* *a tempo.*

wel - come,.... be, sweet,..... sweet..... *dim.* *pp rit.* *ppp* *a tempo.*

wil - der - ness, Blithesome and cum - ber - less, Sweet be thy ma - tin o'er moor - land and

p
Bird of the wil - der-ness, Blithesome and cum - berless, Sweet be thy ma - tin o'er

Bird of the wil - der-ness, Blithesome and cum - berless, Sweet be thy ma - tin o'er

lea! Emblem of hap - pi - ness, Blest is thy dwell - ing place, Oh,

moorland and lea! Emblem of hap - pi-ness, Blest is thy dwell - ing, Oh....

lea! Emblem of hap - pi-ness, Blest is thy dwell - ing, Oh,....

Oh, to abide, to abide.

.... to abide, Oh, .. Oh, to abide in the de - sert with thee.

.... Oh, Oh, to abide in the de - sert with thee.

PEASANT WEDDING MARCH.

FOUR-PART SONG.

Published by DITSON & CO., Boston, New York, and Philadelphia.

Words by JULIA GODDARD.

Music by A. SÖDERMAN.

Allegretto. p

SOPRANO. The sun is bright-ly beaming, From heav'n with gold-en light, Bath'd

ALTO.

TENOR. *p* The sun is bright-ly beaming, From heav'n with gold-en light, Bath'd

BASS.

ACCOMPT. *p*

in its gold are gleaming, Wood, vale and mountain height; The bride-groom proudly rid - eth, Up-

it its gold are gleaming, Wood, vale and mountain height; The bridegroom proudly rid - eth, Up-

to the lov'd one's gate; The bride looks out and long-ing, For him doth wait.

to the lov'd one's gate; The bride looks out and long-ing, For him doth wait. *f marc.* Strike

Strike up, musicians,

rall. *f marc.*

PEASANT WEDDING MARCH. Continued.

f marc.

ff

Strike up, mu - si - cians, let your strain, O'er hill and o'er

f marc.

Strike up, mu - si - cians, let your strain, O'er hill and dale re - sound, And wake the

ff

up, mu - si - cians, let your strain, O'er hill and dale resound, And wake the ech - oes wake the

let your strain, O'er hill and dale resound, And wake the ring - ing ech - oes sweet, in vale and

dale re - sound. Strike

ech - oes round.

Strike up, mu - si - cians,

ech - oes round. Strike up, mu - si - cians, let your strain, O'er

wood a - round. Strike up, strike up, mu - si - cians, let your strain, O'er hill and dale re -

up, mu - si - cians, let your strain, O'er hill and o'er dale re - sound.

et your strain O'er hill and dale re-sound, And wake the ech - oes round.

hill and dale re-sound, And wake the ech - oes, wake the ech - oes round.

- sound, And wake the ring - ing ech - oes sweet, In vale and wood a - round.

PEASANT WEDDING MARCH. Continued.

mf

To church in gay pro - ces - sion, Now let us move a -

mf

Tra la la, la la la, la la la, la la la, la la la,

f

long, Tra la

f

la la

mf

la la la! The bride and bridegroom brave - ly, Shall head the mer - ry throng, *f* Tra

mf

la la la, Tra la la la la la la la la la la la la la, la *f*

PEASANT WEDDING MARCH. Continued.

p dol.

la la, See

p dol.

la la, See

p dol.

mf

how the fair bride glit - ters, With sil - ver and with gold, Naught but his love so

mf

how the fair bride glit - ters, With sil - ver and with gold, Naught but his love so

mf

rall. *p a tempo.*

blooming, The bridegroom doth behold. Tra la la la la la la la la la la la la la la la la

rall. *p*

blooming, The bridegroom doth behold. Tra la la la la la la la la la la la la la la la la

rall. *p a tempo.*

PEASANT WEDDING MARCH. Concluded.

pp

rall.

la la la la la la la la la la la! Naught but his Bride be - holds!...

pp *rall.*

la la la la la la la la la la la! Naught but his Bride be - holds!...

pp *rall.*

p a tempo.

The sun is bright - ly beam - ing, From heav'n with gold - en light, Bath'd

p a tempo.

The sun is bright - ly beam - ing, From heav'n with gold - en light, Bath'd

a tempo.

p

in its gold are gleaming, Wood, vale and mountain height; The bride-groom proudly rid - eth, Up

it its gold are gleaming, Wood, vale and mountain height; The bride-groom proudly rid - eth, Up

PEASANT WEDDING MARCH. Continued.

rall. *a tempo.*

to the lov'd one's gate; The bride looks out and long-ing, For him doth wait.

rall. *a tempo. f marc.*

to the lov'd one's gate; The bride looks out and long-ing, For him doth wait. *f marc.* Strike

Strike up, musicians, *a tempo.*

rall. *marc.*

f marc. *ff*

Strike up, mu - si - cians, let your strain, O'er hill and o'er

f marc.

Strike up, mu - si - cians, let your strain, O'er hill and dale re - sound, And wake the

ff

up, mu - si - cians, let your strain, O'er hill and dale resound, And wake the ech - oes, wake the

let your strain, O'er hill and dale resound, And wake the ring - ing ech - oes sweet, in vale and

f

dale re - sound. Strike

ech - oes round. Strike up, mu - si - cians,

ech - oes round. Strike up, mu - si - cians, let your strain, O'er

f

wood a - round. Strike up, Strike up, mu - si - cians, let your strain, O'er hill and dale re

up, mu-si - cians, let your strain, O'er hill and o'er dale resound! Hark! hark! the church bells
 let your strain O'er hill and dale re-sound, And wake the ech - oes round!
 hill and dale re-sound, And wake the ech - oes, wake the ech-oes round! Hark! hark! the church bells
 - sound, And wake the ring - ing ech - oes sweet, In vale and wood a - round!

ff *p* *ff* *p*

ring out gai - ly, Lis - ten what they say; Ah! mer - ry, mer - ry is the wed - ding day.
 ring out gai - ly, Lis - ten what they say; Ah! mer - ry, mer - ry is the wed - ding day. Tra la la

poco rall. e dim. *poco rall. e dim. pp* *poco rall. e dim. pp*

To church in gay proces - sion, We joy - ful go to day. la la la.
 Tra la la, Tra la la, Tra la la, Tra la la, Tra la la, Tra la la, la la la.

ppp *ppp Lento.* *ppp* *Lento.*

No. 38.

CHORUS OF ANGELS.

SOSTENUTO.

AN ANGEI

The Lord is thy keep - - er!

pp

CHORUS.

MET. J = 80. ALLEGRETTO.

FIRST SOPRANO.

No e - vil shall be - fall thee, Dear ob - ject of His

SECOND SOPRANO

FIRST ALTO.

No e - vil shall be - fall thee, Dear ob - ject of His

SECOND ALTO.

ALLEGRETTO.

ACCOMP.

p

Cres - - cen - do.

choice;... This night our Lord will call thee, In a still, small

Cres - - cen - do.

choice; This night our Lord will call thee, In a still, small

Cres - - cen - do.

Cres - - cen - do.

voice, In a still, small voice. Thy God saith, they that

Cres - - cen - do.

voice, In a still, small voice. Thy God saith, they that

Cres - cen - do.

Cres - - cen - - do.

fear Him Shall heart and soul re - joice;..... Then sleep, to wake and

Cres - - cen - - do.

fear Him Shall heart and soul re - joice; Then sleep, to wake and

Cres - - cen - do.

Cres. *p*

hear Him, In a still, .. small .. voice,..... Then sleep, then

hear Him, In a still, small voice, Then sleep, then

De-cres-cen-do.

sleep..... to wake..... and hear Him, In a still small

De-cres-cen-do

sleep..... to wake and hear Him, In a still, small

De-cres-cen-do.

p voice, In a still, small voice, *pp* In a still, small

p voice, In a still, small voice, *pp* In a still, small

ppp *Cres - cen - do. pp*

ppp voice, In a still, small voice.....

ppp voice, In a still, small voice.....

ppp

Ped. p

ppp *Cres - cen - do. De - cres - cen - do.*

AVE MARIA.

From the unfinished Opera

“LORELEY.”

(Composed in 1847.)

LENORA, the daughter of a small innkeeper on the Rhine, has met in her lonely wanderings a huntsman. They fall violently in love with each other: he is the Count Palatine, but conceals his rank. As he is betrothed to a Princess, his old and faithful servant discovering his secret attachment, entreats him earnestly to forsake Lenora. The Count promises to do so; and to take leave of Lenora for the last time at sunset. His resolution entirely gives way before her love; and he even forgets that at sunset he is pledged to meet his bride, till Lenora, unconsciously reminds him of his promise, by calling his attention to the distant sound of the evening bells. He leaves her, without finding courage to tell her that it is for ever. Whilst she looks sadly after him, the bells are again heard; and a distant chorus of female voices, singing the “Ave Maria.”

Lenora listens devoutly—then sings herself; whilst the chorus is repeated, gradually losing itself in the distance.

F. MENDELSSOHN BARTHOLDY, Op. 98

Andante sostenuto.

SOPRANO SOLO.

SOPRANO 1^{mo}.

CHORUS.

SOPRANO 2^{da}.

PIANO.

boat - man in the shal - lop kneels, *pp* A - - ve Ma -

pp

ri - - a. *p* The sounds thro' glow - ing Hea - vens spread, To *p*

p *p*

greet thee, ho - ly Vir - gin Maid. *cres.* *f* A - - ve Ma -

cres. *f*

ri - a, A - ve Ma - ri - a.

p

Thou en - thron'd . . . on clouds a - bove,
Hark! the sound of ev'n - ing bells,

mp

A - ve, Ma - ri - a, Be thou the guar - dian
A - ve Ma - ri - a, The boat - man in the

cres.

of our love, . . . A - ve Ma - ri - a, And
 shal - lop kneels, A - ve Ma - ri - a, The

like the eve - ning's glow - ing sky, Let
 sounds thro' glow - ing hea - - vens spread, To

dim. *sf*

joy and peace a - round it lie, Let joy and peace a -
 greet thee, ho - ly Vir - - gin Maid. A - ve Ma -

cres. *sf*

cres. *sf*

round it lie. A - ve,.....

p *dim.*

ri - a, A - ve Ma - ri - a

p *mp*

sf *p*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in G minor, starting with the lyrics 'round it lie. A - ve,.....'. The second line is the piano accompaniment, starting with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The system concludes with a *mp* (mezzo-piano) dynamic marking.

A - ve Ma - ri - - - a!

mf *sf*

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal line, which concludes the phrase 'A - ve Ma - ri - - - a!' with a long note and a fermata. The piano accompaniment continues with a similar rhythmic pattern. The system includes a *mf* (mezzo-forte) dynamic marking in the piano part and a *sf* (sforzando) marking at the end of the piano accompaniment.

dim.

Detailed description: This system contains the final two lines of the musical score. It shows the piano accompaniment concluding the piece. The music features a *dim.* (diminuendo) marking and ends with a final chord. The page number '123' is printed in the bottom right corner.

FAREWELL TO THE FOREST!

(ABSCHIED VOM WALD.)

Andante non Lento. *f*

SOPRAN.

1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and
 1. O Thä-ler weit, o Hö-hen, o schö-ner grü-ner Wald, du mein-er Lust und

ALTO.

1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and
 1. O Thä-ler weit, o Hö-hen, o schö-ner grü-ner Wald, du mein-er Lust und

TENORE.

1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and
 1. O Thä-ler weit, o Hö-hen, o schö-ner grü-ner Wald, du mein-er Lust und

BASSO.

1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and
 1. O Thä-ler weit, o Hö-hen, o schö-ner grü-ner Wald, du mein-er Lust und

p *CRES.*

weep-ing, The con-se-crate a-bode! Yon world, de-ceiv-ing ev-er,
 We-hen an-dächt'-ger Auf-ent-halt! da drau-ssen stets be-tro-gen

p *CRES.*

weep-ing, The con-se-crate a-bode! Yon world, de-ceiv-ing ev-er,
 We-hen an-dächt'-ger Auf-ent-halt! da drau-ssen stets be-tro-gen

p *CRES.*

weep-ing, The con-se-crate a-bode! Yon world, de-ceiv-ing ev-er,
 We-hen an-dächt'-ger Auf-ent-halt! da drau-ssen stets be-tro-gen

p *CRES.*

Yon world, de-ceiv-ing ev-er,
 da drau-ssen stets be-tro-gen

f *pp*

Murmurs in vain a-larms, O might I wan-der nev-er, From thy pro-ject-ing
 saus't die ge-schäft'-ge Welt; schlag' noch ein-mal die Bo-gen um mich du grü-nes

f *pp*

Murmurs in vain a-larms, O might I wan-der nev-er, From thy pro-ject-ing
 saus't die ge-schäft'-ge Welt; schlag' noch ein-mal die Bo-gen um mich du grü-nes

f *pp*

Murmurs in vain a-larms, O might I wan-der nev-er, From thy pro-ject-ing
 saus't die ge-schäft'-ge Welt; schlag' noch ein-mal die Bo-gen um mich du grü-nes

nev-er, Oh!
 Bo-gen schlag'

arms! Oh might I wan-der nev-er From thy pro-TECT-ing arms!
 Zelt! schlag' noch ein-mal die Bo-gen um mich du grü-nes Zelt!

arms! Oh might I wan-der nev-er From thy pro-TECT-ing arms!
 Zelt! schlag' noch ein-mal die Bo-gen um mich du grü-nes Zelt!

arms! Oh might I wan-der nev-er From thy pro-TECT-ing arms!
 Zelt! schlag' noch ein-mal die Bo-gen um mich du grü-nes Zelt!

might I wan-der nev-er From thy pro-TECT-ing arms!
 noch ein mal die Bo-gen um mich du grü-nes Zelt!

2. Who rightly scans thy beau-ty, A sol-lemn word shall read Of love, of truth and
 2. Im Wal-de steht ge-schrie-ben ein stil-les erns-tes Wort vom recht-en Thun und

2. Who rightly scans thy beau-ty, A sol-lemn word shall read Of love, of truth and
 2. Im Wal-de steht ge-schrie-ben ein stil-les erns-tes Wort vom recht-en Thun und

2. Who rightly scans thy beau-ty, A sol-lemn word shall read Of love, of truth and
 2. Im Wal-de steht ge-schrie-ben ein stil-les erns-tes Wort vom recht-en Thun und

du-ty, Our hope in time of need. And I have read them of-ten,
 Lie-ben, und was des Menschen Hort. Ich ha-be treu ge-le-sen

du-ty, Our hope in time of need. And I have read . . . them of-ten,
 Lie-ben, und was des Menschen Hort. Ich ha-be treu . . . ge-le-sen

du-ty, Our hope in time of need. And I have read them of-ten,
 Lie-ben, und was des Menschen Hort. Ich ha-be treu ge-le-sen

And I have read them of-ten,
 Ich ha-be treu ge-le-sen

Those words so true and clear, What heart that would not soft - en Thy wis - dom to re -
 die Wor - te schlicht und wahr, und durch mein gan - zes We - sen ward's un - aus - sprech - lich

Those words so true and clear, What heart that would not soft - en Thy wis - dom to re -
 die Wor - te schlicht und wahr, und durch mein gan - zes We - sen ward's un - aus - sprech - lich

Those words so true and clear, What heart that would not soft - en Thy wis - dom t, re -
 die Wor - te schlicht und wahr, uud durch mein gan - zes We - sen ward's un - aus - sprech - lich

soft - - - en, what
 We sen und

vere, What heart that would not soft - en Thy wis - dom to re - vere?
 klar, und durch mein gan - zes We - sen ward's un - aus - sprech - - lich klar.

vere, What heart that would not soft - en Thy wis - - - dom to re - vere?
 klar, und durch mein gan - zes We - sen ward's un - aus - sprechlich klar.

vere, What heart that would not soft - en Thy wis - dom to re - vere?
 klar, und durch mein gan - zes We - sen ward's un - aus - sprech - - lich klar.

heart that would not soft - - - - en Thy wis - dom to re - vere?
 durch mein gan - zes We - sen ward's un - aus - sprech - - lich klar.

3. Ah! soon must I for - sake thee, My own, my shelt'ring home, In sor - row soon be -
 3. Bald werd'ich dich ver - las - sen, fremd in die Frem - de gehn, auf bunt be - weg - ten

3. Ah! soon must I for - sake thee, My own, my shelt'ring home, In sor - row soon be -
 3. Bald werd'ich dich ver - las - sen, fremd in die Frem - de gehn, auf bunt be - weg - ten

3. Ah! soon must I for - sake thee, My own, my shelt'ring home, In sor - row soon be
 3. Bald werd'ich dich ver - las - sen, fremd in die Frem - de gehn, auf bunt be - weg - ten

take me, In yon vain world to roam, And there the world re - call - ing,
 Gas - sen des Le - bens Schauspiel sehn. Und mit - ten in dem Le - - ben

take me, In yon vain world to roam, And there the word re - call - ing,
 Gas - sen des Le - bens Schauspiel sehn Und mit - ten in dem Le - - ben

take me, In yon vain world to roam, And there the word re - call - ing,
 Gas - sen des Le - bens Schauspiel sehn. Und mit - ten in dem Le - - ben

And there the word re - call - ing,
 Und mit - ten in dem Le - ben

Thy sol - emn les - sons teach, 'Mid care and dan - ger
 wird dei - nes Ernst's Ge - - walt mich Ein - sa - men er - .

Thy sol - emn les - sons teach, 'Mid care and dan - ger
 wird dei - nes Ernst's Ge - - walt mich Ein - sa - men er - .

Thy sol - emn les - sons teach, 'Mid care and dan - ger
 wird dei - nes Ernst's Ge - - walt mich Ein - sa - men er - .

fall - ing, No harm my soul shall reach, 'Mid care and dan - ger
 he - ben, so wird mein Herz nicht alt, mich Ein - sa - men er -

fall - ing, No harm my soul shall reach, 'Mid care and dan - ger
 he - ben, so wird mein Herz nicht alt, mich Ein - sa - men er -

fall - ing, No harm my soul shall reach, 'Mid care and dan - ger
 he - ben, so wird mein Herz nicht alt, mich Ein - sa - men er -

fall ing,
 he ben, 'Mid care and dan - ger fall -
 mich Ein - sa men er - he

dim.

fall - - ing, No harm my soul shall reach.
 he - - - ben, so wird mein Herz nicht alt.

dim. *p*

fall - - ing, No harm my soul shall reach.
 he - - - ben, so wird mein Herz nicht alt.

dim. *p*

fall - - ing, No harm my soul shall reach.
 he - - - ben, so wird mein Herz nicht alt.

dim. *p*

ing, No harm my soul shall reach.
 ben, so wird mein Herz nicht alt.

THE NIGHTINGALE.

(DIE NACHTIGALL.)

Andante.

SOPRANO.

The night-in-gale went far a - way, But spring the lost one bring-eth,
 Die Nach - u - gall, sie war ent fernt, der Früh-ling lockt sie wie - der,

ALTO.

TENORE.

BASSO.

cres. *f* *p*

In absence learn'd she no new lay, The same lov'd songs she sing-eth, ev - - er
 was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der, die - - be

cres.

the same lov'd songs she
 singt al te lie - be

A VINTAGE SONG,

From the unfinished Opera

"LORELEY."

Words by WILLIAM DUTHIE.

Allegro commodo.

mf

1st TENOR.

On stave and hoop the long year

2nd TENOR.

1st BASS.

On stave and hoop the long year

2nd BASS.

PIANO.

through, We work'd with will and pleasure.

On stave and hoop the long year through, We work'd with will and

through, We work'd with will and pleasure.

On stave and hoop the long year through, We work'd with will and

And when the cask was firm and true,
 plea - sure, And when the cask was firm and
 And when the cask was firm and true,
 plea - sure, And when the cask was firm and

We press'd the vineyard's treasure. Now blest be
 true, We press'd the vineyard's treasure. Now blest be
 We press'd the vineyard's treasure. Now blest be
 true, We press'd the vineyard's treasure. Now blest be

thou, blest be thou, oh, fresh'ning wine, Thou heart, thou heart con-so - ler from the

thou blest be thou, oh, fresh'ning wine, Thou heart, thou heart con-so - ler from the

thou, oh, fresh - 'ning wine, Thou heart con - so - ler from the

Rhine, Thou'lt cheer..... us without mea - sure, Thou'lt cheer.....

Rhine, Thou'lt cheer.... us, cheer ... us without mea - sure, Thou'lt cheer

Rhine, Thou'lt cheer us, cheer us with - out mea - sure, Thou'lt cheer us,

us without meas - ure, Thou'lt cheer us without mea -

us, cheer us, without meas - ure, Thou'lt cheer us without mea -

cheer us with - out meas - ure, Thou'lt cheer us without mea -

sure. Thou mak'st our blood so pure and

sure. Thou mak'st our blood so pure and

strong, Run sparkling like a riv - er,
mf
 Thou mak'st our blood so pure and strong, Run sparkling like a

strong, Run sparkling like a riv - er,
mf
 Thou mak'st our blood so pure and strong, Run sparkling like a

Upon his tongue thou pour'st the song, Who silent blest the
 riv - er, Upon his tongue thou pour'st the song.

Upon his tongue thou pour'st the song, Who silent blest the
 riv - er, Upon his tongue thou pour'st the song,

giv - er. Thou art the king, art the king of wines so
 Who silent blest the giv - er.

giv - er. Thou art the king, art the king of wines so
 Who silent blest the giv - er. Thou art the king of wines so

true, Thou art, thou art the ver - y heaven's dew, Well may'st . .

true, Thou art, thou art the ver - y heaven's dew, Well may'st

true, Thou art the ver - y hea - ven's dew, Well may'st, well

... thou speed for ev - er, Well may'st ... thou speed for
 ... well may'st thou speed for ev - er. Well may'st, well may'st thou speed for
 may'st thou speed for ev - er, Well may'st, well may'st thou speed for

f ev - er, Well may'st thou speed for *dim.* ev - er.
f ev - er, Well may'st thou speed for *dim.* ev - er.
f ev - er, Well may'st thou speed for *dim.* ev - er.

> *>* **)*

TELL ME, FLORA.

Four-Part Song.

Published by OLIVER DITSON & CO., Boston, New York, and Philadelphia.

Words by M. DEIGH.

Music by CIRO PINSUTI.

TREBLE. *Moderato cantabile.*

1. Tell me, Flo - ra, tell me tru - ly, Why this
 2. Tell me, when soft ze - phyr's play - ing Spor - tive

TENOR. *p*

BASS *p*

1. Tell me, Flo - ra, tell me tru - ly, Why this
 2. Tell me, when soft ze - phyr's play - ing Spor - tive

1. Tell me Flo - ra, tell me tru - ly, Why this
 2. Tell me, when soft ze - phyr's play - ing, Sportive

Moderato cantabile.

heart no more is free,..... Why my thoughts are
 thro' the lea - fy dell,..... Why they sound like

heart no more is free,..... Why my thoughts are
 thro' the lea - fy dell,..... Why they sound like

heart no more is free,..... *p* Why my thoughts are
 thro' the leaf - fy dell,..... Why they sound like

cres.

TELL ME, FLORA.

so un - ru - ly, Why they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

so un - ru - ly, Why they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

so un - ru - ly, Why they on - ly turn to
 voi - ces say - ing, Flo - ra scarce on earth should

pp *e legato.*

thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

thee? If a stu - dious mood comes o'er me,
 dwell? Why, when o'er the wa - ters steal - ing,

pp *e legato.*

e stacc.

pp *e legato.*
pp *e stacc.*

TELL ME, FLORA.

mf *p*

And to read - ing I in - cline, Tell me why I
 Vil - lage bells' sweet mea - sures come, This the bur - den

mf *p*

And to read - ing I in - cline, Tell me why I
 Vil - lage bells' sweet mea - sures come, This the bur - den

mf *p*

And to read - ing I in - cline, Tell me why I
 Vil - lage bells' sweet mea - sures come, This the bur - den

mf *p*

mf *p*

mf *p* *rall.*

see be - fore me Flo - ra's name in ev - ry line?....
 of their peal - ing, Flo - ra, hast - en to thine home.... *rall.*

mf *p* *rall.*

see be - fore me Flo - ra's name in ev' - ry line?....
 of their peal - ing, Flo - ra, hast - en to thine home.... *rall.*

mf *p* *rall.*

see be - fore me Flo - ra's name in ev - ry line?....
 of their peal - ing. Flo - ra hast - en to thine home.... *rall.*

mf *p* *rall.*

TELL ME, FLORA.

a tempo. *cres.* *p*

Tell me, Flo - ra, tell me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell me tru - ly, Why this heart no

a tempo. *cres.* *p*

Tell me, Flo - ra, tell me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell me tru - ly, Why this heart no

a tempo.

Tell me, Flo - ra, tell me tru - ly, Why my thoughts but
 Tell me, Flo - ra, tell me tru - ly, Why this heart no

ritenuto. *dim.* *p rall.*

turn to thee? ... Why my thoughts but turn to thee?
 more is free? ... Why this heart no more is free?

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

turn to thee? Why my thoughts but turn to thee?
 more is free? Why this heart no more is free?

ritenuto. *dim.* *rall.*

TO THEE, O COUNTRY! National Hymn.

Words by Miss ANNA P. EICHBERG.

Printed by permission of Mr. JULIUS EICHBERG.

Music by JULIUS EICHBERG.

Andante.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

Musical notation for Soprano, Alto, Tenor, Bass, and Accompaniment. The score is in G major (one sharp) and 12/8 time. The tempo is marked *Andante*. The accompaniment begins with a piano (*p*) dynamic and includes pedal markings (*Ped.*) and accents (*). The vocal parts are initially silent.

Vocal and accompaniment notation for the first two lines of lyrics. The vocal parts enter with the lyrics: "1. To thee,.... O coun - try," and "2. thee,.... we dai - ly". The accompaniment features a *marc.* (marcato) section and a *dim.* (diminuendo) section. Dynamics include *p* and *pp*.

Vocal and accompaniment notation for the final lines of lyrics. The vocal parts continue with: "great and free, With trust - ing hearts we cling; Our work and strive, To thee we give our love; For". The accompaniment continues with a steady accompaniment pattern.

voi - ces tuned by joy - ous love, Thy pow'r, thy pow'r and praises
 To Him, to Him who dwells a -
 thee with fer - vor deep we pray, To Him who dwells a -
 Thy pow'r and prais - es
 To Him who dwells a -

sing,..... Thy pow'r and praises sing, *Up*
 bove,..... To Him..... who dwells a - bove, *O*
 bove,..... Who prais - es sing,
 Who dwells a - bove.
 sing,..... Who
 bove,..... Who

on ... thy mighty faithful heart, We lay, ... we lay our bur - den
 God,.. preserve our father - land, Let peace, let peace its ru - ler

Up - on ... thy mighty faithful heart, We
 O God, ... preserve our father - land, Let

down; Thou art ... the on - ly friend who feels their
 be, And let ... her hap - py king - dom stretch from
 lay, our burden down, Thou
 peace its ru - ler be, And let ... her hap - py king - dom stretch from
 weight with - out a frown, Up - on ... thy mighty faithful
 O God, .. preserve our fa - ther -
 north to south - most sea, Up -
 heart, We lay, ... we lay our bur - den down; Thou
 land, Let peace, let peace its ru - ler be, And
 on ... thy mighty faithful heart, We lay ... our burden down, Thou
 God, ... preserve our fa - ther - land, Let peace its ru - ler be, And

art ... the on - ly friend who feels their weight without a

let ... her hap - py king - dom stretch, from north to south - most

cres. *ff* *p*

1 frown, 2. For sea! From north to

For sea! From north to

cres. *cres.*

1 2

cres. *marc.*

south - most sea!

south - most sea!

f *fff*

fff *ff* *p*

SOLDIER'S FAREWELL.

Translated from the German, by
L. C. ELSON.

JOHANNA KINKEL

p Andante. *poco riten.*

1. How can I bear to leave thee, One parting kiss I give thee; And
 2. Ne'er more may I behold thee, Or to this heart enfold thee; With
 3. I think of thee with longing, Think thou, when tears are thronging, That

Crescendo e poco accel. al - f *Tempo 1.*

then whate'er befalls me, I go where honor calls me. Fare - -
 spear and pennon glancing, I see the foe ad - vancing, Fare - -
 with my last faint sighing, I'll whisper soft, while dy - ing, Fare - -

tranquillo e molto espress.

- well, farewell, my own true love, Farewell, farewell, my own true love
 - well, farewell, my own true love, Farewell, farewell, my own true love
 - well, farewell, my own true love, Farewell, farewell, my own true love.

"FROM THY LOVE AS A FATHER."

FROM GOUNOD'S "REDEMPTION."

Andantino.

SOPRANO SOLO.

From Thy love as a Fa - - ther, O

Cl. & Fag.
p
Corni
p Str.

VI.

Detailed description: This system contains the first two lines of the score. The top line is a soprano solo in G major, 4/4 time, with lyrics "From Thy love as a Fa - - ther, O". The piano accompaniment is in the same key and time, starting with a piano (p) dynamic. The right hand of the piano part features a flowing sixteenth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes. Instrumentation includes Clarinet and Bassoon (Cl. & Fag.), Horns (Corni), and Strings (Str.).

Lord, teach us to ga - - - ther That Life will conquer

Detailed description: This system contains the second and third lines of the score. The soprano solo continues with the lyrics "Lord, teach us to ga - - - ther That Life will conquer". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Death. They who seek things e - ter - - nal, Shall

Ob. Cl.

Detailed description: This system contains the third and fourth lines of the score. The soprano solo concludes with the lyrics "Death. They who seek things e - ter - - nal, Shall". The piano accompaniment continues, with the right hand featuring a more active melodic line. Instrumentation includes Oboe (Ob.) and Clarinet (Cl.).

"FROM THY LOVE AS A FATHER."

rise to light su - - per - - - nal On wings.... of low - ly

faith..... From Thy love as a Fa - ther,.... from Thy

CHORUS.

SOPRANO. *p* From Thy love as a Fa - ther,.... from Thy *cres-*

ALTO. *p* From Thy love as a Fa - ther, from Thy *cres-*

TENOR. *p* From Thy love as a Fa - ther, from Thy *cres-*

BASS. *p* From Thy love as a Fa - ther, from Thy *cres-*

pp Str. & Wind. *cres-*

"FROM THY LOVE AS A FATHER."

cen

do.

love..... as a Fa - ther, O Lord, ... teach us to

love..... as a Fa - ther, O Lord,.... teach us to
SOPRANO & ALTO.

love as a Fa - - ther, O Lord,.... teach us to

love as a Fa - - ther, O Lord,.... teach us to

cen *do.*

cen *do.*

f ga - - ther That Life will con - quer Death..... *p*

f ga - - ther That Life will con - quer Death..... *p*

f ga - - ther That Life will con - quer Death..... *p*

"FROM THY LOVE AS A FATHER."

They who seek thingse - ter - - nal, Shall rise to light su - -

Cl.

p

- per - - nal On wings of low - ly faith.

From Thy Love as a

From Thy Love as a

From Thy Love as a

pp

p Str. & Wind.

"FROM THY LOVE AS A FATHER."

SOPRANO & ALTO.

Fa - ther, O Lord, teach us to gather That Life will conquer Death. They who seek things e -

Fa - ther, O Lord, teach us to gather That Life will conquer Death. They who seek things e -

cres - cen - - do. molto.

Shall rise,.... shall rise to light su -

cres. molto.

- ter - - nal Shall rise to light su - - per - nal On wings of low - ly

cres. molto.

- ter - - nal Shall rise to light su - - per - nal On wings of low - ly

cres. molto.

cres. molto.

"FROM THY LOVE AS A FATHER."

poco rit.
f *dim.*

- per - nal,.... On wings of low - ly faith,.... rise to light su -

poco rit. *dim.*

faith,.... On wings of low - ly faith,..... on

poco rit. *dim.*

faith,.... On wings of low - ly faith,..... on

poco rit. *dim.*

Ped. * *Ped.* *

- per - - nal on wings of low - ly faith.....

wings of low - - ly faith.....

wings of low - - ly faith.....

wings of low - - ly faith.....

Ped. * *Ped.* * *Ped.* *

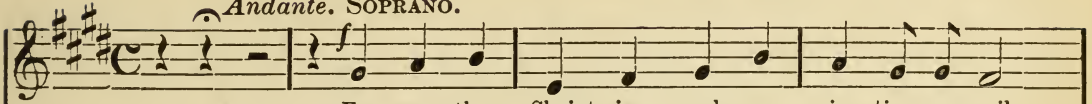
"FOR US THE CHRIST IS MADE A VICTIM."

CHORAL.

From GOUNOD'S "REDEMPTION."

CHORUS.

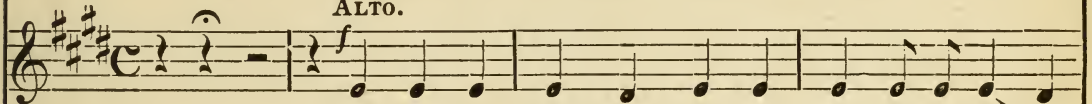
Andante. SOPRANO.



Musical notation for the Soprano part, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked *Andante*. The lyrics are: "For us the Christ is made a vic-tim a-vail -".

For us the Christ is made a vic-tim a-vail -

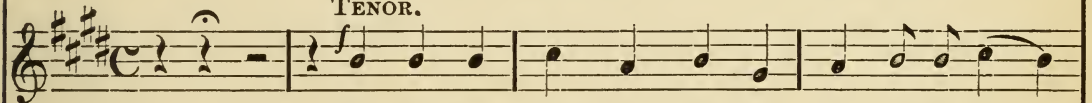
ALTO.



Musical notation for the Alto part, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked *Andante*. The lyrics are: "For us the Christ is made a vic-tim a-vail -".

For us the Christ is made a vic-tim a-vail -

TENOR.



Musical notation for the Tenor part, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked *Andante*. The lyrics are: "For us the Christ is made a vic-tim a-vail -".

For us the Christ is made a vic-tim a-vail -

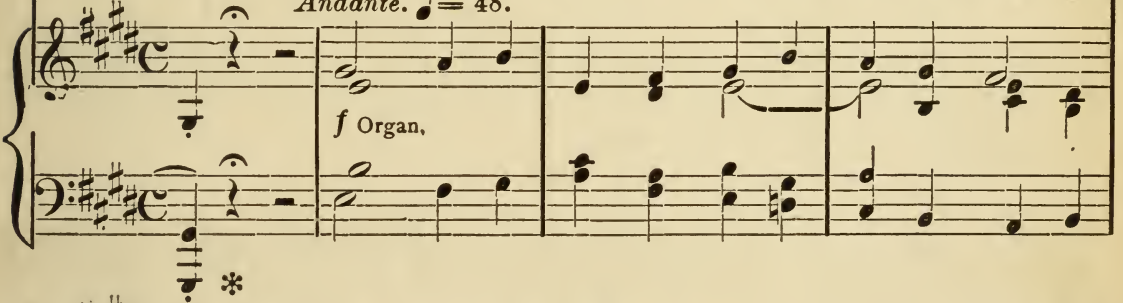
BASS.



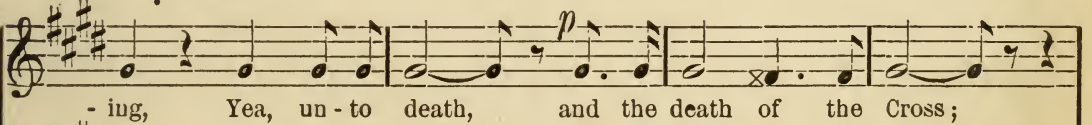
Musical notation for the Bass part, starting with a bass clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked *Andante*. The lyrics are: "For us the Christ is made a vic-tim a-vail -".

Andante. ♩ = 48.

f Organ,

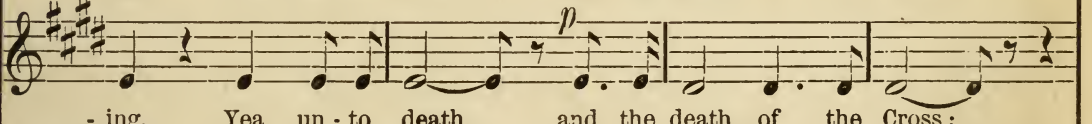


Musical notation for the Organ part, consisting of two staves (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked *Andante*. The dynamics are marked *f* (forte). A small asterisk (*) is placed below the first measure of the bass staff.



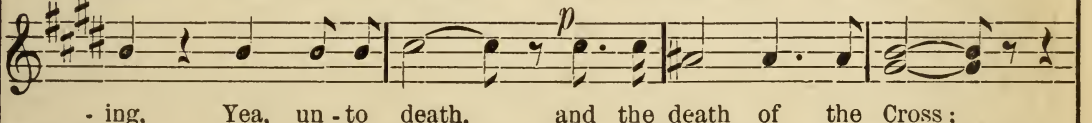
Musical notation for the Soprano part, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked *Andante*. The lyrics are: "- ing, Yea, un-to death, and the death of the Cross;".

- ing, Yea, un-to death, and the death of the Cross;



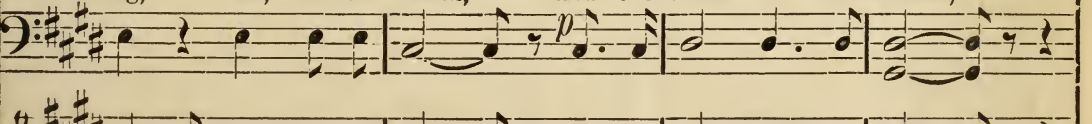
Musical notation for the Alto part, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked *Andante*. The lyrics are: "- ing, Yea, un-to death, and the death of the Cross;".

- ing, Yea, un-to death, and the death of the Cross;



Musical notation for the Tenor part, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked *Andante*. The lyrics are: "- ing, Yea, un-to death, and the death of the Cross;".

- ing, Yea, un-to death, and the death of the Cross;



Musical notation for the Bass part, starting with a bass clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked *Andante*. The lyrics are: "- ing, Yea, un-to death, and the death of the Cross;".

- ing, Yea, un-to death, and the death of the Cross;



Musical notation for the Organ part, consisting of two staves (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The dynamics are marked *p* (piano).

"FOR US THE CHRIST IS MADE A VICTIM."

In vain our ancient foe will man-kind be as - sail - ing.

In vain our ancient foe will man-kind be as - sail - ing.

In vain our ancient foe will man-kind be as - sail - ing.

ff Tutti, *f* Organ,

Ped.

*

To Him who now has died shall be tri - umph un - fail - ing. O

To Him who now has died shall be tri - umph un - fail - ing. O

To Him who now has died shall be tri - umph un - fail - ing. O

ff Tutti, Organ,

Ped.

*

Death, thou art dis - crown - ed, thou gain - est on - ly loss.....

Death, thou art dis - crown - ed, thou gain - est on - ly loss.....

Death, thou art dis - crown - ed, thou gain - est on - ly loss.....

f Str. pizz. *dim.* *p* Str. arco. *Ped.* *cres.* *

f Faith un - swerving, ho - ly Hope, that un - con - quered re - main - eth,

f Faith un - swerving, ho - ly Hope, that un - con - quered re - main - eth,

f Faith un - swerving, ho - ly Hope, that un - con - quered re - main - eth,

f Faith un - swerving, ho - ly Hope, that un - con - quered re - main - eth,

f Org. & Wind. *con Ped.*

Heavenly Love, ev - er young; for them thanks do we raise....

Heavenly Love, ev - er young; for them thanks do we raise....

Heavenly Love, ev - er young; for them thanks do we raise....

Trombe.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The piano part includes a section for Trombones, indicated by the label 'Trombe.' and a change in notation to a more rhythmic pattern.

Thou, by Whose Death and Pas - sion Man un - to heaven at - tain - eth, O

Thou, by Whose Death and Pas - sion Man un - to heaven at - tain - eth, O

Thou, by Whose Death and Pas - sion Man un - to heaven at - tain - eth, O

Ped. * *Ped.* * *Ped.* * *Ped.* *

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef with the same key signature. The piano part includes a section for Pedals, indicated by the label 'Ped.' and asterisks, suggesting a specific performance technique.

"FOR US THE CHRIST IS MADE A VICTIM."

rit.

Christ, Thee we a - dore, Thee we a - dore,..... and un - to Thee give

rit.

Christ, Thee we a - dore, Thee we a - dore,..... and un - to Thee give

rit.

Christ, Thee we a - dore, Thee we a - dore,..... and un - to Thee give

rit.

Str.

frit.

* *Adagio.* *Ped.* *

praise...

praise...

praise...

Adagio.

Tutti. *f*

Sya

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

"LOVELY APPEAR."

SOPRANO SOLO AND CHORUS.

"Pax, quæ exsuperat omnem sensum."

From GOUND'S "REDEMPTION."

Andante.

p Str. & Wind.

p Vl. & Viola.

Ped.

Timp. *

p

cres.

molto.

Cello.

Moderato. ♩ = 84.

f

dim.

Str. Cl. Fag. & Corni

p

con Ped.

156

Detailed description: This is a page of a musical score for the piece "Lovely Appear." from Gounod's "Redemption." The score is written for Soprano Solo and Chorus, with piano accompaniment. The tempo is marked "Andante" at the beginning and "Moderato" later in the piece. The key signature has three sharps (F#, C#, G#). The score is divided into several systems, each with a grand staff (treble and bass clefs). The piano part includes various dynamics such as piano (*p*), forte (*f*), and decrescendo (*dim.*). There are also performance instructions like "con Ped." (with pedal) and "molto." (very much). The percussion part includes timpani (Timp.) and a star symbol (*). The woodwind and string parts are indicated by labels like "Str. & Wind.", "Vl. & Viola.", "Cello.", and "Str. Cl. Fag. & Corni". The tempo change to "Moderato" is marked with a quarter note equal to 84 beats per minute (♩ = 84). The page number "156" is located at the bottom left.

"LOVELY APPEAR."

p CHORUS. SOPRANO.

Love - ly ap - pear o - - ver the mountains The feet of them that

p Str.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

preach, and bring good news of peace, The feet of them that preach, and

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p CHORUS. ALTO.

bring good news of peace. Love - ly ap - pear o - ver the

Ob.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

moun - tains The feet of them that preach, and bring good news of peace, The

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

"LOVELY APPEAR."

feet of them that preach, and bring good news of peace,....

Ped. * *Ped.* * *Ped.* * *Ped.* *

CHORUS.

p SOPRANO.

Love - ly ap - pear..... o - - ver the moun - tains The

p ALTO.

Love - ly ap - pear..... o - - ver the moun - tains The

p TENOR.

Love - ly ap - pear..... o - - ver the moun - tains The

p BASS.

Str. & Wind.

"LOVELY APPEAR."

cres.

feet of them that preach, and bring good news of peace,....

cres.

feet of them that preach, and bring good news of peace,....

cres.

feet of them that preach, and bring good news of peace,....

cres.

cres.

cres.

Love - ly ap - pear..... o - ver the moun - tains The

cres.

Love - ly ap - pear..... o - ver the moun - tains The

cres.

Love - ly ap - pear..... o - ver the moun - tains The

cres.

cres.

"LOVELY APPEAR."

dim. *p*
feet of them that preach, and bring good news of peace.

dim. *p*
feet of them that preach, and bring good news of peace.

dim. *p*
feet of them that preach, and bring good news of peace.

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. Each pair has a treble clef staff above a bass clef staff. The lyrics are written below the vocal staves. The piano accompaniment is shown in a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first vocal line starts with a *dim.* marking and ends with a *p* marking. The piano accompaniment also has a *dim.* marking in the third measure.

cres *cen* *do.* *f* *con Ped.*

The second system continues the vocal and piano parts. It features a *cres* marking in the first measure of the vocal line, followed by *cen* and *do.* in the second and third measures, and *f* in the fourth measure. The piano accompaniment includes a *con Ped.* marking in the fourth measure. The piano part consists of two staves (treble and bass clefs).

The third system continues the vocal and piano parts. It features a *f* marking in the first measure of the vocal line. The piano accompaniment consists of two staves (treble and bass clefs).

Cl.

The fourth system continues the vocal and piano parts. It features a *Cl.* marking in the first measure of the piano part. The piano accompaniment consists of two staves (treble and bass clefs). The system ends with an asterisk (*).

'LOVELY APPEAR.'

SOPRANO SOLO. RECIT.

Ye mountains, ye per - pet - u - al hills, bow ye

Ped.

Andante. ♩ = 50.

down. O - ver the bar - ren

p Str. & Corni. *pp* Cl. & Fag. Str.

wastes..... shall flowers now have pos - ses - - sion.

Dark shades of ancient days, full of hate and op - pres - sion, In the

Ob.

"LOVELY APPEAR."

brightness of joy fade a - way, and are gone, in the brightness of joy,.....

Fl.

.... in the brightness of joy..... fade a - way, and..... are

dim.

gone.

In this age, tru - ly

pp = 50. VI. *p* Str. Wind sustain.

Ped. *

blest more than a - ges pre - ced - ing, Shall the coru never fail from the plen - ti - ful

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

"LOVELY APPEAR."

ground; Under the shin-ing sky.... shall the lambs gai-ly bound; Void of fear,

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

undisturbed, safe-ly..... shall they be feed- - - ing; Then the ti-morous

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

doves,..... where-so-ev-er they fly,..... Shall not fear a-ny

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

more..... the hawk's mer-ci-less cry,..... Then the ti-morous

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

"LOVELY APPEAR."

doves,.... where - so - ev - er they fly,..... Shall not fear a - ny

Ped. * *Ped.* * *Ped.* * *Ped.* *

more..... the hawk's mer - ci - less cry.

Moderato maestoso. ♩ = 72.

rit.

Str. & Wind.

Ped. * *Ped.* *

CHORUS.

p SOPRANO.
Love - ly ap - pear o - ver the moun - tains The feet of them that

p ALTO.
Love - ly ap - pear o - ver the moun - tains The feet of them that

p TENOR.
Love - ly ap - pear o - ver the moun - tains The feet of them that

p BASS.
Love - ly ap - pear o - ver the moun - tains The feet of them that

Tutti.

Harp.

"LOVELY APPEAR."

preach, and bring good news of peace, the feet of them that preach, and
 preach, and bring good news of peace, the feet of them that preach, and
 preach, and bring good news of peace, the feet of them that preach, and

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

bring good news of peace. Ye mountains, ye per - pet - u - al hills, bow ye
 bring good news of peace. Ye mountains, ye per - pet - u - al hills, bow ye
 bring good news of peace. Ye mountains, ye per - pet - u - al hills, bow ye

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *

"LOVELY APPEAR."

down. O - ver the bar - ren wastes shall flow'rs now have pos - ses - sion.

down. O - ver the bar - ren wastes shall flow'rs now have pos - ses - sion.

down. O - ver the bar - ren wastes shall flow'rs now have pos - ses - sion.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Dark shades of ancient days, full of hate and op - pression, In the brightness of

Dark shades of ancient days, full of hate and op - pression, In the brightness of

Dark shades of ancient days, full of hate and op - pression, In the brightness of

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

"LOVELY APPEAR."

The musical score is arranged in three systems. The first system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics for the vocal parts are: "joy,.... fade a - way, and are gone.....". Performance markings include *rit.* (ritardando) above the first two measures of each vocal line, and *a tempo.* above the first measure of the piano accompaniment. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The second system continues the vocal and piano parts. The piano accompaniment includes a *rit.* marking and a *p Tutti.* marking. The third system continues the piano accompaniment, featuring a *Sva* (Sustained) marking above the right hand. Pedal markings (*Ped.*) with asterisks are placed below the piano accompaniment staves in the second and third systems.

UNFOLD, YE PORTALS.

(CHORUS.)

“REDEMPTION.”

Molto Moderato.

CHORUS. Soprano.

Un - fold,.... un - fold,.... un -

Alto.

Un - fold,.... un - fold,.... un -

Tenor.

Un - fold,.... un - fold,.... un -

Bass.

Un - fold,.... un - fold,.... un -

Sva.

ff Tutti.
Organ.

ped. Harp.

- fold, ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -

- fold, ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -

- fold, ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -

- fold, ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -

fold, ye por - tals ev - er - last - ing, With wel - come to re - ceive....

fold, ye por - tals ev - er last - ing, With wel - come to re - ceive....

fold, ye por - tals ev - er - last - ing, With wel - come to re - ceive....

Trombe.

ped. * *ped.* *

Him as - cend - ing on high.... Be - hold.... the King of Glo - ry! He

Him as - cend - ing on high ... Be - hold.... the King of Glo - ry! He

Him as - cend - ing on high.... Be - hold.... the King of Glo - ry! He

ped. * *ped.* * *ped.* * *ped.* *

mounts up through the sky,..... Back to the heavenly mansions

mounts up through the sky,..... Back to the heavenly mansions

mounts up through the sky,..... Back to the heavenly mansions

ped. * *ped.* * *ped.* *

hast - ing, Un - fold,..... un - fold,..... un -

hast - ing, Un - fold, un - fold,..... un -

hast - ing, Un - fold,..... un - fold,..... un -

hast - ing, Un - fold,..... un - fold,..... un -

Sva.

ped. * *ped.* * *ped.* *

- fold,..... for lo, the King comes nigh.....

- fold,..... for lo, the King comes nigh.....

- fold,..... for lo, the King comes nigh.....

- fold,..... for lo, the King comes nigh.....

Sva.

Trombe.

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

CELESTIAL CHOIR. Soprano. *f*

But Who is He,.... the King.... of Glo - ry?

Str. *pp* *dim.*

ped. * *ped.* * *ped.* * *ped.* *

He Who Death o - ver - came, the Lord in bat - tle

He Who Death o - ver - came, the Lord in bat - tle

He Who Death o - ver - came, the Lord in bat - tle

He Who Death o - ver - came, the Lord in Lat - tle

f Trombe & Corni.

Wind & Organ.

ped. * *ped.* * *ped.* *

But Who is He,.... the King of

migh - ty.

migh - ty.

migh - ty.

migh - ty.

dim.

Str. pp

ped. * *ped.* * *ped.* * *ped.* 171 *

Glo - ry?

Of hosts He is the Lord;... of

Of hosts He is the Lord;... of

Of hosts He is the Lord;... of

Of hosts He is the Lord;... of

Of hosts He is the Lord;... of

f Trombe & Corni.

Wind & Organ.

ped. * ped. 3: ped. *

an - gels and of powers: the King of Glo - ry is the King of the

an - gels and of powers: the King of Glo - ry is the King of the

an - gels and of powers: the King of Glo - ry is the King of the

an - gels and of powers: the King of Glo - ry is the King of the

an - gels and of powers: the King of Glo - ry is the King of the

Str. 3

ped. * ped. * ped. * ped. *

ff
Un - fold,.... un - fold,.... un -
saints. *ff* Un - fold,.... un - fold,.... un -
saints. *ff* Un - fold,.... un - fold,.... un -
saints. *ff* Un - fold,.... un - fold,.... un -
saints. *ff* Un - fold,.... un - fold,.... un -

ped. * *cres* *ff* *Tutti.* *Organ.* *ped. Harp.*

- fold, ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -
- fold ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -
- fold, ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -
- fold, ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -
- fold, ye por-tals ev - er - last - ing, un - fold,.... un - fold,.... un -

ped.

- fold, ye por - tals ev - er - last - ing, With wel - come to re - ceive....

- fold, ye por - tals ev - er - last - ing, With wel - come to re - ceive....

- fold, ye por - tals ev - er - last - ing, With wel - come to re - ceive....

- fold, ye por - tals ev - er - last - ing, With wel - come to re - ceive....

- fold, ye por - tals ev - er - last - ing, With wel - come to re - ceive....

ped. * ped. *

Him as - cend-ing on high.... Be - hold.... the King of Glo - ry! He

Him as - cend-ing on high.... Be - hold.... the King of Glo - ry! He

Him as - cend-ing on high... Be - hold.... the King of Glo - ry! He

Him as - cend-ing on high.... Be - hold.... the King of Glo - ry! He

Him as - cend-ing on high.... Be - hold.... the King of Glo - ry! He

174 ped. * ped. * ped. * ped. *

mounts up through the sky,..... Back to the heavenly mansions

mounts up through the sky,..... Back to the heavenly mansions

mounts up through the sky,..... Back to the heavenly mansions

mounts up through the sky,..... Back to the heavenly mansions

mounts up through the sky,..... Back to the heavenly mansions

ped. * *ped.* * *ped.*

hast - ing. Un - fold, un - fold, un -

hast - ing. Un - fold, un - fold, un -

hast - ing, Un - fold, un - fold, un -

hast - ing. Un - fold, un - fold, un -

hast - ing. Un - fold, un - fold, un -

hast - ing. Un - fold, un - fold, un -

8va.

ped. * *ped.* * *ped.* * 145

- fold for lo, the King comes nigh.....

- fold for lo, the King comes nigh.....

- fold for lo, the King comes nigh.....

- fold for lo, the King comes nigh.....

- fold for lo, the King comes nigh.....

8va. ~~~~~

Tutti. *sempre ff Org. &*

ped. * *ped.* * *ped.* * *ped.* * *ped.*

Trombi sustain.

* *ped.* * *ped.*

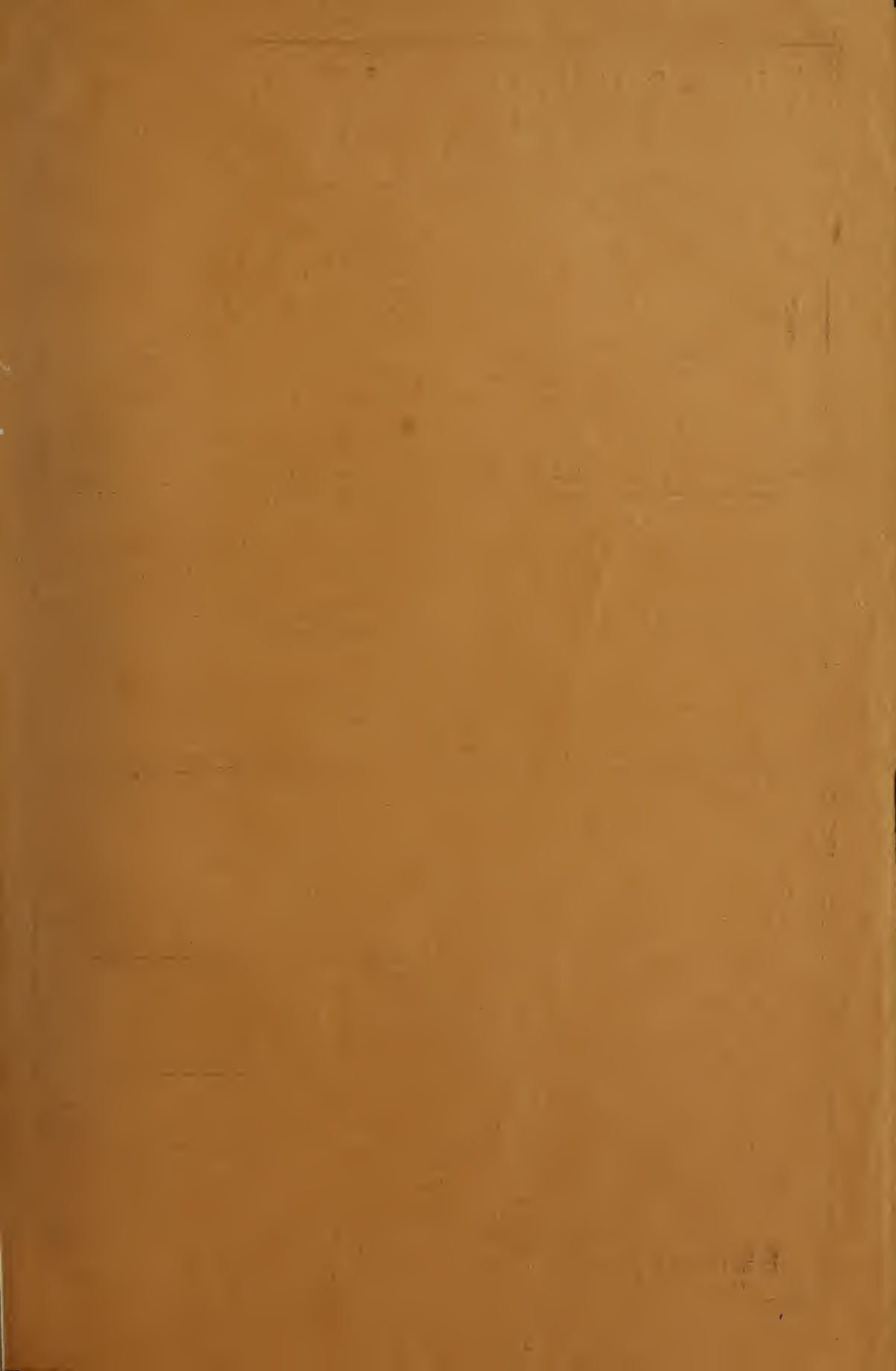
8va. ~~~~~

* *ped.* * *ped.* * *ped.* *

8va. ~~~~~

Trombe.

176 *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *



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